

# The Popular Theatre, by May Irwin

MAY 8, 1912

PRICE TEN CENTS

THE

NEW

YORK

# DRAMATIC MIRROR



ANNETTE KELLERMAN

Next Week: Casts and Miscasts, by Ferike Boros



CHARLES KING ELIZABETH BRICE EMMY WEHLEN HARRY CONOR  
IDA ADAMS CHARLES J. ROSS KATHLEEN CLIFFORD  
IN A WINSOME WIDOW  
AT THE MOULIN ROUGE

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PAULINE HALL



ANN SWINBURNE



WALKER WHITESIDE AND FLORENCE REED IN THE TYPHOON ACT II





# THE NEW YORK DRAMATIC MIRROR

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## The Vaudeville Situation

THE recent consolidation by purchase and union of the most extensive Eastern and Western vaudeville managements on a definite basis marks an important step in that department of theatrical enterprise. Although some profess to see danger in such an amalgamation, which practically controls vaudeville throughout the country, it is pleasing to reflect that Mr. KEITH, in whose offices bookings are to be made, has always been an exponent of the wholesome and the better class of entertainment.

To his taste and to his determination was largely due the higher standard which came to prevail in American vaudeville. From the beginning of his activity he encouraged and demanded the worthiest things of which the variety stage is capable, and his policy eliminated much of the tawdry vulgarity that characterized the music halls of earlier days. His management, in giving dignity to this part of the profession, won respect and admiration.

But in recent years there have been on the more pretentious vaudeville stage many glaring examples of a regrettable lapse from the higher ideals established by Mr. KEITH and his associates. A bill of particulars is not necessary. The unsavory exhibits will be only too readily recalled.

Mr. KEITH was never charged with responsibility for this partial downfall. His retirement from active management and the springing up of other less scrupulous interests resulted in a lessening of the restraint his influence formerly exerted.

With his return to power, may we not look forward confidently to a reassertion of the higher ethical code which he did so much to establish? While it is not expected that he will resume personal administrative control, will it be too much to hope that all his associates will be in sympathy with his known principles?

## Musical Comedians

GENUINE musical comedians are rare phenomena. In their place we have a legion of ambitious actors, who confuse effort with effect. They waste more energy in an evening than HERCULES expended on all his labors. They seem to think that the greater their oddity and their explosiveness, the more excruciating their antics.

Every actor ought to realize that the essence of comedy is ease. Repartee should slip out off hand, as if it were a species of accident. The elaborately prepared joke is no joke at all, if spectators are permitted to see the machinery at work. The most irresistible humor is as light as foam, as airy as thistledown.

Instead of this deft touch that tickles our ribs, we get jokes rammed in by a sort of piledriver. Anybody endowed with brawn and lungs can follow up this branch of blacksmithing, and probably get some blatant laughs from patrons who feel that they must get their money's worth. As long as this is sincere amusement, no one can quarrel seriously with it. But as a rule it is as forced as the hilarity in a Bohemian restaurant.

Take a look at our various comedians and see how many can spring a bit of humor without a watch-my-cleverness air. You don't need to be able to count very high to exhaust the list. An actor must not, of course, be unconscious of the witticism provided by his author, but he should appear so. Just exactly that indescribable posture and inflection constitutes the irresistible charm of the most delightful humor—which some people call subtle.

Learn to handle the rapier instead of the bludgeon is the moral of all this. A few of our comedians in musical comedy know how to do it, and they without exception are the most popular purveyors of amusement, although the public probably does not know why. Certainly the vast majority of our comedians don't know why; or they would be at some pains to acquire the art.

## Theatrical Frills

ONCE upon a time the play was the thing. That was in the primitive days when the drama did more than flirt with literature. Like other archaic fashions, that has passed, and the play is now an excuse for a lot of other things.

A premiere now comes done up in so many distracting ribbons and layers of tissue paper that patrons are quite as much impressed by the tasteful wrappings as they are by the enclosed production. Our theatres are marvels of beauty, ease, and even luxury, but whether deeply upholstered chairs, softly shaded lights and prepossessing attendants have left the mind any more attentive to the play is a matter of grave doubt.

Piano lamps in the aisles, orchestras in the pit, and circumambulatory cups of water everywhere, have their aesthetic and material value, and nobody wants to sacrifice them after once acquiring the habit. Lobbies that bear no distant relation to a convention of florist shops, and souvenirs that nobody wants to carry home, display an ingenuity which in itself is only commendable.

Sometimes, however, a patron is ungrateful enough to wish that this exhibition of mental effort could be more apparent in the play itself, even at the expense of buttonieres at the entrance and sandwiches between the acts.

## On Foreign Opinions

AS soon as a European artist is ready to embark on the return trip after visiting our shores, it is always safe to predict exactly the estimate of us to be published when he reaches his native heath. The cynical minded will be amused to notice how accurately this estimate coincides with the popular and financial success of the tour.

Our visitors this season have been doing precisely this thing, and nine out of ten more or less unconsciously base their opinions of our artistic appreciation on the amount of cash we have paid to see them. Some think the whole American continent enveloped in a dense cloud of primitive barbarism, some think that the light from Europe has penetrated this gloomy shadow on the Atlantic seaboard, and a favored few think that the United States has reached the acme of human culture and intelligence.

Natural as it may be, this method of rating our progress discounts the conclusions which our judges reach. Where doctors disagree, nobody can place much reliance on any diagnosis. When all is said and done, it means simply that some of us like some of the things that purport to be European successes, and some of us don't.

The only rational course for an American is to acquaint himself intelligently with a variety of tastes, and then to formulate his own according to the dictates of his heart. Every nation that ever developed a distinctive art has done exactly this and has not feared to stand consistently and staunchly by its convictions. This much we seem to be doing, and it is an encouraging sign.



# THE USHER



THE MIRROR is indebted to Spence Wallace, of Steubenville, O., for a programme of the Fifth Avenue Theatre dated Dec. 28, 1872. The theatre was then under the management of Augustin Daly, and the attraction was New Year's Eve, or False Shame, a comedy by Frank Marshall, of London. The scenery was prepared by James Roberts, "new and ingenious mechanical effects" by Thomas Kelly, and incidental music by Harvey Dodworth. Many well-known names appear in the cast, which consisted of D. Whiting, George Clarke, C. H. Rockwell, W. Davidge, B. T. Ringgold, J. H. Burnett, Owen Fawcett, Clara Morris, Mrs. G. H. Gilbert, Fanny Davenport, and Nellie Mortimer.

Besides advertising "Mr. Daly's great local sensation," Round the Clock, which was at the Grand Opera House, the programme is further embellished with fashion notes, which proclaim the passing of the cameo, with anecdotes, jokes, and poems, all of a chastely archaic flavor. For example, readers were informed that Charles Kemble, when he was once playing Shylock, instead of asking, "Shall I lay perjury upon my soul?" overturned the text by exclaiming, "Shall I lay surgery on my poll?"

Charles Frohman has announced the demise of the eternal triangle for dramatic purposes. This is rather a subversive prediction, for the contest of two men for a woman, or two women for a man, has been a dramatic theme ever since there was drama. It has not, however, always held its present prominence, and doubtless that is why Mr. Frohman predicts its ultimate decline to a more rational level.

Louis Vallot-Duval, editor of the *Mundane Paris*, resents the aspersions cast on French dramatic critics by an American writer in the Paris edition of the *Herald*. The American thinks that the present French critics have not the authority of their predecessors nor of New York critics, because they mingle too much with actors. M. Vallot-Duval asks:

"Does the writer think that William Winter and Charles Meltzer, for instance, are living in a tower of ivory, have no friends, and that they are never able to make a mistake? The American critic mingles with actors and authors just as much as his brethren in Paris do.

"As to the influence of camaraderie, I do not think that such a spirit is detrimental to the dramatic art, but of course, you must have sincere friends who express what they believe to be the truth without any flattery."

Augustus Thomas can indicate character with a crayon and drawing paper as well as with speech and action in a play. When the author of the new drama, When It Comes Home, talks of play building he is apt to take up the crayon. "See," he says, "there are three types of mind—the draftsman type, that draws in flat outline; the painter type, that seeks more breadth and depth by means of color, and the sculptor type, that creates a complete and round object. Each type loses something that the others possess. The sculptor has not the breadth, for instance, of the painter. He has, however, greater vividness and vitality.

"These types correspond very closely to the lyric, the epic, and the dramatic poets—to the reporter, the novelist, and the dramatist. The first would see a face in outline, the second in color, and the third in high lights."

Here Mr. Thomas sketches with brilliant freedom the half dozen deep shadows that can suggest a complete face.

"There," he says, "is, to my mind, drama—the details left out, the strong things suddenly and effectively done, the rest trusted to the imagination."

The Yale University Dramatic Association will present Robin of Sherwood, an original comedy by Jack Randall Crawford, of the Yale English department, on June 15. Every year it has been the custom for the association to give an outdoor performance during commencement week, when the classes return to New Haven for their reunions. Last year Beaumont and Fletcher's play, The Knight of the Burning Pestle, was presented, and before this several of Shakespeare's comedies.

Robin of Sherwood, while suggested by the original ballads of Robin Hood, has not selected any of the conventional adventures of that hero for its theme, but is a free treatment of the love story of Maid Marian and the famous outlaw. In this version the familiar characters are seen in new incidents, the author's purpose being to reproduce the atmosphere

and spirit of the times rather than the literal content of the original stories.

The action, which occurred historically in the twelfth century, has been transposed for the purpose of this play to a much later period. The story allows the introduction of songs, music, old English customs and sports. As the cast will include a hundred or more persons, and as the emphasis in the production will be laid on the spectacular element, the production will be the largest ever undertaken by the dramatic association.

Robin of Sherwood has been written especially for production by the Yale Dramatic Association. The author's previous dramatic work has included a free adaptation of a Russian play by Maxim Gorki, which was produced by an all-star cast in London in 1906. Last year he wrote Lovely Peggy, a play published by the Yale University Press, and his historical tragedy, Senlac, won the John Anderson Porter prize in June, 1911.

David Belasco crosses swords with Pierre Veber on the subject of historical drama, which for some years has not enjoyed great success. He even predicts that "we are on the very eve of a strong and vigorous revival of the historical and romantic drama, and that within the next two seasons we shall see this dramatic form restored, not to its old time prestige, but to a greater and more brilliant than it has ever before known. As a matter of fact, it is hazardous to predicate of any form of drama that it is moribund, because the entire history of the stage, from the earliest Greeks to the present day, is but a long and endless succession of recrudescence, first of one form, then of another.

"Ever since the stage was, we have had comedy and tragedy, historical and romantic drama, farce and burlesque, and we always will have them. For periods of greater or less duration, one form will predominate to the greater or less subsidence of others, and then, just as inevitably, all the other forms will enjoy their vogue."

This belief in the rotation of dramatic crops is certainly based on tradition. It is all the more plausible if one recalls that when literary critics were declaring that the historical novel was absolutely dead "Hugh Wynne, Quaker," and "When Knighthood

Was in Flower" burst upon the market in a whirlwind of success.

According to report, no actors in the employment of the Shuberts are allowed to sing for phonograph records, on the ground that a contract gives the employer exclusive rights to the singer's services. Such an order, it seems, is merely throwing away an opportunity for legitimate advertisement, which could in no way curtail box office receipts.

Paterson, N. J., seems to be more sensitive than New York and Brooklyn, for certain posters of Barnum and Bailey's circus have been placed on the index expurgatorius by the chief of police. Evidently the metropolis is too busy or too callous to object to details which have not escaped the Patersonian eye. Mankind may be much alike in essentials, the world over, but it certainly differs in the minutiae.

At the international Theosophical convention in Germany next year a new theatre near Munich is to be dedicated to the propaganda of the sect. It will be called the Theosophist Theatre. In this move, the cult is reversing the usual attitude of the church, which disowned the theatre some centuries ago.

Robin Hood is no new subject for dramatic treatment. A list, recently compiled, shows him to have been the hero of the following plays: masque, Robert, Earl of Huntington's, Downfall, or Robin Hood, also Lord Fitzwater's Daughter, afterward his Maid Marian (London, 1601); play, Robin Hood's Pastoral May Games (London, 1624); intermezzo, Robin Hood and His Crew of Soldiers (London, 1627-1629); opera, Robin Hood, by Charles Burney (London, 1751); opera, Robin Hood, by William Shield (London, 1784); operetta, Robin Hood, by Karl Baumgarten (London, 1786); cantata, Robin Hood, by John Hatton (Bradford, 1856); opera, Robin Hood, by Sir George Alexander McFarren (London, 1860); opera, Robin Hood, by Albert Dietrich (Frankfurt, 1879); opera, Robin Hood, by De Koven and Smith (Chicago, 1890).

The demand for English or American opera is not being neglected. Next season the Metropolitan will undertake the production of *Cyrano*, by Walter Damrosch. This, of course, is written around the famous French hero of the *precieuse* period. It is gratifying to find that the American composer is to be encouraged in this fashion, for he really deserves it, even though he has not yet reached the ultimate heights in *Mona*, *Natoma*, *The Sacrifice*, or *The Pipe of Desire*.

In the original production of *Patience*, at the old Standard Theatre, James Barton Key played Grosvenor for the first three weeks, to be succeeded by William T. Carleton, who held the role for the rest of the nine months in New York. Key was not dropped suddenly; his retirement was cut and dried. Key was a partner with D'Oyley Carte in the "road" rights of *Patience*, and that very shrewd and far-seeing manager regarded it as good business to associate his ally with the opening cast, so that when "James Barton Key's" company appeared elsewhere this association might give the impression that the troupe was not a No. 2 organization. Key is dead, and so are all but two of the others who first introduced *Patience* to New York. These are Mr. Carleton and J. H. Ryley. Carleton played last season with the all-star Pinafore cast.

The curious case of Richard Barry versus The Players did not end with his securing a mandamus from the civil courts. Mr. Barry served the writ on the club from which he was expelled, and his name was replaced on the roster. Immediately upon receiving notification of this fact, Mr. Barry sent the following note to The Players:

I am informed that in accordance with the order of the Supreme Court you have reinstated me to full rights and privileges in the club. Therefore I wish to ask you to accept my resignation tendered herewith.

Now that the castigation of the club is concluded in a fashion consistent with Mr. Barry's honor, the history of the article which caused the disturbance may be considered closed.

Buffalo and Chicago have each recently closed the doors of theatres which were firetraps. Every instance of this sort should command the approval of the entire public, especially at a time when the fire scare has somewhat subsided. It is always much cheaper to exercise the ounce of prevention.



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BELLA ALTEN AS MAID MARIAN IN  
"ROBIN HOOD."





# THE POPULAR THEATRE

BY MAY IRWIN



THE cheap theatre has become one of our fixed institutions, because it was not born of any "movement" furthered by altruists or highbrows. It just grew from a condition the changing social state created. There was a great void. The cheap theatre rushed in and filled it. That is all. In the sweep of civilization, in the grind of industry, in the adjustment of the social scale, a small, pathetically insufficient altar was erected where only a few of the soul-weary can find surcease. What of the other poor, weary pilgrims, who have not reached the heights, where only the elect may drink of knowledge and pleasure? In the low lands, where the many pilgrims are, suddenly rises a huge edifice, and in it there is warmth, bright lights, colorful visions, and pleasing sounds. It is the theatre of the people, their church and forum. It is more formidable and comfortable and more easily accessible than all other buildings in sight.

The cheap theatre is entrenched in our social life as deeply as the saloon. It can become as great an evil, or greater. It can be made a more potential force for good than the modern newspaper or the old forum. But it cannot be uprooted and destroyed, and it will not wither and die, as so many persons concerned in the theatre seem to think. So much, then, for another trite contribution on the stability of the cheap theatre. What about its present and its immediate future?

To my mind the moral and artistic standard of the "moving picture show" is below the tastes of the public that patronizes it; much of the public attend the cheap theatre because it enjoys the entertainment furnished; as vast a patronage comes from people of high tastes, but humble purse. It seems to me that an entertainment can be supplied that would be enjoyable and even stimulating to both these classes. Furthermore, a third and better class would be attracted as the artistic excellence and good taste of the entertainments become known. There is fascination and interest in the animated picture for everybody; there is joy in the simple songs; there is interest in the strange, colored scene from far away; there is laughter for the clever jester; there are tears for the well-told tale or intelligent recital of the metrical tragedy of great bards; and there are traveling minstrels whose bag of tricks and merry quips are never old. It seems so simple a thing to me to arrange a "popular" programme—a "bill" that would not tax the most primitive mind—and still be worthy and unoffending to better tastes. I wish I had the opportunity to present my ideal of a "show" at low prices—the usual scale now prevailing at this kind of theatre.

To begin with the motion pictures: Now and then, out of all the mawkish picture plays crudely acted, there comes a sane, tender, drama, not badly acted, and revealing fine photography. The thing can be done. Once in a while we see a "scientific" film,



Bangs, N. Y.

MAY IRWIN

showing phases of science amazing to the popular eye; occasionally a notable poem is illustrated, and again a genuinely funny farce is unfolded. The travel pictures are usually very interesting and informative. The new pictures of natural color photography are quite exquisite. What if these attractive films could be assembled on one programme? Suppose, instead of "songs" like "When the Moon Smiles in the Jungle" and "Ain't It Nice to Love in June," we heard the songs of Tom Moore, Mallory, Nevin, and other writers of simple, pretty melodies and fetching lyrics! There are many fresh, sweet voices (managers and conservatory principals will tell you this) that can give pleasing expression to such songs, and that can be engaged as cheaply as the impudent persons who shout the current popular song. I maintain that at the very start the average patron of the cheap theatre would enjoy such songs and

such renderings more than they now enjoy the trashy songs in strident pitch. Moreover, let the masses listen to the better songs, and in time there would be no market for tin-pan alley products. That is my faith in the decency of popular taste.

Some day I shall put my theory into practise.

It requires no keen mind to learn that the theatre, in an artistic and a business way, is not in the best condition. That a readjustment is soon to occur is clear, and it is my belief that higher artistic ideals and better business methods will eventually prevail.

At this psychological moment—this period of rehabilitation—I would try my experiment. The institution I would establish is a theatre designed for the amusement and social welfare of the "wage earners." The entertainments will be devised to amuse and instruct, thereby combining the two vital functions of the theatre. I have no intention to "elevate the stage," I would affect the people—not the theatre; and what better medium could be chosen?

That most Americans lack refinement and good manners is not their fault entirely; I am just enough of a Socialist to believe such a state is due to an unfair and unsatisfactory economic system. This economic system is changing, but why wait a century to enjoy the fruits of the change? The poor would rather have good manners than bad, and there would be more happiness for all with the spread of refinement and culture. I think the "new cheap theatre" can be made to amuse and instruct, and I believe the instruction and uplift can be congenially mixed with entertaining qualities. I do not expect a shop girl or a mill hand to enjoy Antigone or Electra, or to become an admirer of Moliere or the Brownings in a day or in their lifetime; but we can deal with important elemental things. We can point out that using a toothpick in public is not beautiful; that spitting in public places is harmful and ugly; that forks and knives have distinct functions; that baths

are beneficial as well as nice, and that to have good manners is to be admired. Such elemental things would be tackled first. How? By gaining the confidence of our public and holding it; by proving our sincerity and friendship.

The mission of the theatre is great, and its important tasks are at its very doors. Why neglect elementals because they are obvious?

*May Irwin*

## BOOK REVIEW

THE BEN GREET SHAKESPEARE FOR YOUNG READERS AND AMATEUR PLAYERS. Published by Doubleday, Page & Company, Garden City, N. Y., 1912.

Two volumes, A Midsummer Night's Dream and The Tempest, have been printed, and more are promised if these be accorded the reception of which they are assuredly worthy. Beautifully typed and bound, these books evidence most painstaking effort by Ben Greet, who has written ample prompt directions that face each page, not only describing action, but ex-

plaining motives and shedding light upon many points that might be doubtful.

Mr. Greet has so rearranged the Shakespearean text as to eliminate in so far as may be, changes of scene and the brief colloquies commonly played in the first groove. This rearrangement is exceedingly admirable, and has been accomplished with great care, reverence, and unremitting regard for detail. He has also written brief prefaces analyzing succinctly the purpose of the plays and outlining their proper performance. In one of these, Mr. Greet says: "In giving you these im-

pressions I try to place myself in the place of a play producer, and I talk to you as if I were endeavoring to help young actors and actresses, whether professionals or amateurs. To the old ones I am silent; they either know too much—or nothing."

It is made clear that the plays may be presented with scenery, with screens or curtains, or in the open air. "Strange as it may appear," writes Mr. Greet, "the plays of Shakespeare are equally effective, whichever way we may choose to give them. I imagine most good plays will bear that test."





# PLAYS OF THE WEEK



## NEW YORK.

**Astor.**—THE GASTROPHOND. Good melodrama.  
**Broadway.**—WEBER AND FIELDS'S JUBILER. Revival of burlesque.  
**Cosmo.**—JAMES T. POWERS IN TWO LITTLE HAIRS. Popular comedian in passable play.  
**Century.**—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.  
**Odeon.**—BLANCHE RING IN THE WALL STREET GIRL. Breezy musical melange.  
**Comedy.**—HUNTY PULLS THE STRINGS. Splendid Scotch comedy.  
**Orion.**—LOUIS MANN IN ELEVATING A HUSBAND. Domestic drama.  
**Daly's.**—LEWIS WALLER IN THE EXPLORER. Reviewed next week.  
**Geigy.**—OFFICER 666. Amusing comedy.  
**Globe.**—THE ROSE MAID. Pretty music.  
**Harris.**—THE TALKER. Original drama excellently played.  
**Hippodrome.**—AROUND THE WORLD. Mammoth and effective spectacle.

## LYRIC—"PATIENCE."

A comic opera in two acts, by Sir W. S. Gilbert and Sir Arthur Sullivan. Produced by the Messrs. Shubert and W. A. Brady, May 6.

Reginald Bunthorne ..... De Wolf Hopper  
 Archibald Grosvenor ..... Cyril Scott  
 Colonel Calverley ..... George J. MacFarlane  
 Major Murgatroyd ..... Eugene Cowles  
 Lieutenant the Duke of Dunstable ..... Arthur Aldridge  
 Patience ..... Marie Doro  
 The Lady Angela ..... Viola Gillette  
 The Lady Saphir ..... Alice Brady  
 The Lady Ella ..... Christine Nielsen  
 The Lady Jane ..... Eva Davenport

The third of the annual Shubert-Brady revivals of Gilbert and Sullivan hasn't the popular qualities of The Mikado and Pinafore, but it ought to lengthen the four weeks announced for it into a much longer run. It would take a very poor performance to cover up the delights of Patience, and the present one, whatever faults may be found with it, does a lot more revealing than concealing.

The opera itself is the most brilliant work of the two men who made the best comic operas ever written in English. The libretto is Gilbert's satire at its happiest—keen, subtle and magnificently clever—and the music, if not Sullivan's most tuneful, is certainly as skillfully written and orchestrated as any he ever did in light vein. The whole thing is based on a particular example of esthetic lunacy that never spread far enough in this country to become part of the general public's mental luggage. One needs brains, and sophisticated brains at that, to appreciate it, which is probably why it is so rarely given.

This production is well staged, well dressed, well acted and not so well sung. De Wolf Hopper was always funny, not in a hit-or-miss fashion, but because for the most part he had a definite, consistent idea of how Bunthorne should be done, and did it. He cut a few capers in the second act that will probably make some judicious critics groan, and he frequently forgot his stained-glass frame—but he was funny. And he always made himself understood. Marie Doro needs a new sheaf of adjectives to deck out her delightfulness. Her tiny voice had more than it could get away with in the music, but she was an adorable Patience. Eva Davenport played Lady Jane in a straight-from-the-shoulder style. She did the wonderful song with the cello wonderfully. Cyril Scott made Archibald Grosvenor a "matter-of-fact young man" all the way through, which he shouldn't have been, and spoiled the effect of two of the best numbers in the opera because he apparently thought the words weren't worth hearing. That was a dire mistake. George MacFarlane was spirited and splendid. Eugene Cowles distinctly individual in a small part, Arthur Aldridge improved in acting, but not in singing, and the three ladies, Christine Nielsen, Alice Brady and Viola Gillette, fair, charming and fairly melodious.

The chorus and some of the "stars" were often absolutely unintelligible. What's the use of going to a Gilbert opera if you can't understand Gilbert's words?

## NEW AMSTERDAM—"ROBIN HOOD."

Light opera in three acts by Reginald de Koven and Harry B. Smith. Revised by the Reginald de Koven Opera company on May 6.

Robin Hood ..... Walter Hyde  
 Will Scarlet ..... Basil Ruyssdael  
 Little John ..... Carl Gantvoort  
 The Sheriff ..... Edwin Stevens  
 Friar Tuck ..... George Frothingham  
 Sir Guy of Gisborne ..... Sidney Bracy  
 Maid Marian ..... Bella Alten  
 Allan-a-Dale ..... Florence Wickham  
 Dame Purden ..... Pauline Hall  
 Annabel ..... Ann Swinburne  
 Joan ..... Dorothy Arthur  
 Ned ..... Marie Wlova

Surely no comic opera this season has been sung so supremely well as Robin Hood on its revival. From the first note to the last it was a joy to the big audience that greeted it, and deserved the generous demand for encores, the granting of which lengthened the performance till nearly midnight. Singers and listeners

## HUDSON.—WALKER WHITESIDE IN TYPHOON.

Strong drama.  
**Knickerbocker.**—KISMET. Gorgeous Arabian melodrama.  
**Liberty.**—HENRY MILLER IN THE RAINBOW. Domestic romance.  
**Lyric.**—PATIENCE. See below.  
**Magine Elliott's.**—CHARLES HAWTREY IN DEAR OLD CHARLIE. French comedy.  
**Moulin Rouge.**—A WINSOME WIDOW. Elaborate variety.  
**New Amsterdam.**—ROBIN HOOD. See below.  
**Park.**—THE QUAKER GIRL. Charming English musical comedy.  
**Playhouse.**—BOUGHT AND PAID FOR. Strong drama and superlative comedy.  
**Thirty-ninth Street.**—THE BUTTERFLY ON THE WHEEL. Effective drama, well played.  
**Wallack's.**—GEORGE ARLISS IN DISRABLI. Interesting historical play.  
**Winter Garden.**—Meritorious variety.

swung into the spirit of the familiar old score and helped each other along with hearty will.

Such a cast for a production of this class has, perhaps, never been assembled in New York, for a good share of the principals are known to patrons of grand opera. Moreover, they rank well as actors. Walter Hyde has the big, agreeable voice and the cheery, open-air blaring that one expects of an outlaw hero. Although his serenade is not one of the best solos in the opera, he had to repeat it. His tendency toward theatrical romanticism is so masculine that it rather enhances the impersonation. Basil Ruyssdael, with a voice of more than ordinary sweetness, delivered the armorer's song again and again, but it never palled. Carl Gantvoort, to whom falls the "Brown October Ale," has another pleasing voice, though it is somewhat muffled at times. Bella Alten is not the dignified, romantic Marian, but a lively, democratic sort of a heroine, with a slight accent which gives an unusual charm to the Anglo-Saxon lady. Her full, strong voice is at its best, perhaps, in the forest song. The most popular solo, "Oh! Promise Me," fell to Florence Wickham, and it could not have been in better keeping. So far as comparison is possible, she has no superior in the cast. Her Allan-a-Dale will be remembered years hence.

The old members of earlier casts, Pauline Hall and George B. Frothingham, were both warmly greeted on their entrance. They are delightful rather for their comedy than for their singing, and in leading the "Round," Mr. Frothingham had a chance to show that he is still the master of the role.

In attempting the Sheriff, Edwin Stevens had a formidable tradition to face, but he was unerringly funny at the times and in the way he intended—which means all the time, and in the way of the good old-fashioned musical comedian. Under his leadership the tinkers' song was repeated until the statistician lost count. Another new member of the cast, so far as New York is concerned, is Sidney Bracy, who played and sang the lachrymose Guy of Gisborne with complete success. Ann Swinburne, the least certain of the cast, is yet a charming Annabel. Her enunciation is not always clear, but her tone quality, particularly in the top notes, is very pleasing.

The chorus, except for an occasional tardiness in attack, sings exceptionally well. Several members deserve individual mention for their spontaneous acting and singing. For example, the tinkers were conspicuously good, particularly the second man from the stage left.

Costumes and scenery were most commendable for their harmony and their individuality. The second setting, the forest glade with a real, live waterfall and sunlight slanting down on the greensward, was picturesque to a degree. The whole production enhanced the spirit of the romantic opera. Who misses Robin Hood misses a memorable production of one of the finest samples of American music.

## NEW YORK PRESS CRITICISMS.

The Times, Tribune, Herald, Sun, Press, World and American are unanimous in praise of the revivals of Patience and Robin Hood.

## AT VARIOUS PLAYHOUSES.

**ACADEMY OF MUSIC.**—The Academy Stock company last week gave an able presentation of Edwin Milton Royle's drama of the West, The Squaw Man. Theodore Friebeus was happily cast in the titular role, and Priscilla Knowles as Diana, Marie Curtis as Nat-uritch, Robert Vaughn as Henry Wynnegan, Julian Noa as Cash Hawkins, and James J. Ryan as Big Bill, were happily cast. This week, The Easiest Way.

**BROADWAY.**—This is the last week of Weber and Fields Jubilee, ending the most successful engagement of its kind in the history of New York theatricals. The receipts roughly estimated approximate \$300,000. The entire company will start on a whirlwind tour of larger cities. Next week, the Aborn English Grand Opera company, presenting Hansel and Gretel.

**DALY'S.**—On May 7 Lewis Waller changed the bill from Monsieur Beaucare to The Explorer, by W. Somerset Maugham.

**LIVING PLACE.**—The Oberammergau Players brought their engagement at the Irving Place Theatre

## CHICAGO.

**Chicago Opera House.**—HOLBROOK BLINN IN A ROMANCE OF THE UNDERWORLD. Good melodrama.  
**Cort.**—READY MONEY. New comedy success.  
**Gerrick.**—A MODERN EVA. Fresh from Berlin, good company, pleasing opera.  
**Grand Opera House.**—OFFICER 666. Good cast in amusing farce.  
**Lyric.**—BOTHEN AND MARLOWE IN SHAKESPEAREAN repertoire. Excellent productions.  
**McVicker's.**—THE DIVORCE. Good company in problem play.  
**Olympic.**—THOMAS ROSS IN THE ONLY SON. Good play and company.  
**Powers.**—THE MARRIAGE—NOT. Divorce comedy.  
**Princess.**—WITHIN THE LAW. Stirring drama.  
**Studebaker.**—ELSIE JANIS IN THE SLIM PRINCESS. Amusing comedy with airy music.

## PHILADELPHIA.

**Adelphi.**—A WILD GOOSE. Delightful music.  
**Broad.**—THE GOVERNOR'S LADY. New comedy drama.  
**Lyric.**—MAMA'S BABY BOY. New production.  
**BOSTON.**  
**Boston.**—JULIAN ELLIOTT IN THE FASCINATING WIDOW. Female impersonation.  
**Colonial.**—DONALD BRIAN IN THE SIREN. Popular star in fair attraction.  
**Holla Street.**—FRANCES STARR IN THE CASE OF BECKY. Drama of dual personality.  
**Plymouth.**—ALIAS JIMMY VALENTINE. Popular melodrama.  
**Shubert.**—HANKY PANKY. Spectacular musical comedy.  
**Tremont.**—CHRISTIE MACDONALD IN THE SPRING MAID. Pretty and tuneful.

to a close on Sunday night, with Suendige Lieb (Sinful Love). The only addition to the repertoire was Ansengruber's Meiseldauer (The Perjuror), which was given three performances. During the present week Madame Malwina Lobel, a favorite at Kessler's Yiddish Theatre, will offer a German version of Madame X. She will be supported by a number of familiar faces of the old Irving Place stock company.

**MANHATTAN OPERA HOUSE.**—Harry Clay Blaney's Stock company opened on Monday in The Fortune Hunter. In the company are Clifford Bruce, De Witt Jennings, Alma Belwin, E. Nelson, Curtis Benton, Neil Hurton, Barnard J. McOwen, Ruby Beatrice Craven, and James J. Mulry. Plays to follow are Paid in Full, Alias Jimmy Valentine and Salomy Jane.

**METROPOLIS.**—Cecil Spooner and her stock company gave an admirable production of Paul Potter's comedy, The Girl from Rector's. Miss Spooner offered a vivacious portrayal of Louise Sedaine and excellent performances were given by Rieca Scott, Retta Villers, Frederic Clayton, Howard Lang, Hal Clarendon, James J. Flanagan, and Kenneth Clarendon. This week, The Regeneration.

**PEOPLE'S.**—Corse Payton's Stock company gave a thoroughly good performance of Paid in Full last week. The original cast could have given few points to Mr. Payton's players and they were plentifully applauded. Especially admirable impersonations were those of Joseph Girard as Joe Brooks and Mina Phillips as his wife. Miss Phillips's portrayal was delightful. The others, all excellent, were Claude Payton, Mrs. C. Wade Daniels, Ethel Milton, Harry E. McKee, and Frank Armstrong. This week, Resurrection.

**PROMPT.**—The stock company offered an admirable performance of Camille, Irene Timmons taking first honors in the title-role and Bernard Carney gave a fine impersonation of the elder Duval. The others were Paul McAllister, Laurence Dunbar, Harmon MacGregor, Elbert Benson, Margaret Lee, Sue Fisher, Kathleen Butler, and Alsora Vernon. Going Some, this week.

## THE CHILDREN'S THEATRE.

Georgia Wolfe has engaged the juvenile company from Wallack's Theatre to play Diarrhi for a week, May 20-25, at the Children's Theatre, Seventh Avenue and Fifty-seventh Street. They will give six benefit performances.

## NEXT SEASON AT THE BELASCO.

The Belasco Theatre, which closed its season on May 4, will reopen on Sept. 16 with a fortnight's engagement of its former success, The Concert. On Oct. 1 Frances Starr will be seen in the first local production of The Case of Becky.

## HENRY WOODRUFF IMPROVING.

The friends of Henry Woodruff were alarmed to hear on May 2 that he was seriously sick at French Lick Springs, Ind., and Frederick Currey, of the Lamba, hastened to him. Since then has come the cheering report that Mr. Woodruff is out of danger. Mr. Woodruff, best remembered as the star in Brown of Harvard, was at the time of his nervous breakdown, in the Prince of Tonight. He is forty-two years old, and his stage career dates from his appearance in J. H. Haverly's juvenile Pinafore company at the age of nine.

## THE GOVERNOR'S LADY.

**PHILADELPHIA (Special).**—The newest Belasco production, The Governor's Lady, made an excellent impression last week upon its first presentation on any stage at the Broad. It was written by a hitherto unknown playwright, Alice Bradley, and her work assuredly scored with her finely drawn and realistic characters. It was staged with all the skill of a Belasco production, the epilogue in a Childs restaurant being so realistic as to excite much admiration. The storm outside and other scenic effects were all worked excellently. David Belasco placed his son-in-law's name, William Elliott, with his own as the

producers. Miss Bradley's drama appeals through simplicity and naturalness of dialogue, enhanced measurably by the superb interpretation. Emma Dunn's beautiful portrayal of the stocking-darning Mrs. Homebody reached the heights of histrionic art. Emmett Corrigan as Slade, Milton Silla, Gladys Manson, and Robert McWade, Jr., were admirable auxiliaries. J SOLIS-COHEN, JR.

#### NATIONAL FEDERATION OF THEATRE CLUBS

The sum and substance of the public meeting of the National Federation of Theatre Clubs, held at Wallack's Theatre on May 5, is the announcement that the Federation proposes to produce plays. This means all forms of dramatic and musical composition which are submitted anonymously, and which have been approved by the Federation. The purpose of this is to place the responsibility of the production on the shoulders of those clubs throughout the country that are interested in worthy theatrical entertainment.

This was explained by the president, Sidney Rosenfeld, who further declared that the price of admission should be lowered to include that big section of the public which now is forced to patronize what are known as the second class theatres. James W. Osborne, who followed him, emphasized the necessity of financing this support of our mute, inglorious Miltons, by joining the Federation. The annual fee is \$2. Augustus Thomas dwelt on his favorite theme—the force of suggestion, and the advisability of suggesting ideals in the theatre. Wilton Lackaye declared that the progressive theatre must be backed by financiers as stable as those behind grand opera. Mrs. Belle de Rivera appealed to her listeners not to support poor plays.

A programme of entertainment was mingled with this more solid fare. Mary Shaw recited Kipling's "If," Mildred Holland recited "From Death to Life," and Edith Wynne Matthison recited two short lyrics. The music included an excellently rendered aria by Blanche Duffield, two romantic songs by Walter Robinson, and "Mother o' Mine," by Sidney Barracough. The most startling numbers were contributed by two extremely clever stage children, Nora Laing and Hazel Dudley. Little Miss Nora had a song about the magnificence of life on the stage, with a different costume and dance for each of the three stanzas, and littler Miss Hazel, aged seven, imitated Vesta Victoria, sang "Jimmy Valentine," and impersonated Linden Beck with as "The Gobein Man." The amazed spectators were justly enthusiastic over these diminutive prima donnas. The musical programme was arranged by Mrs. Doré Lyon.

The Federation will hold a business meeting for members only on May 19.

#### "LIVE WIRES."

Minnie Dupree appeared last week at the Fifth Avenue Theatre in *Live Wires*, a sketch by Ivy Ashton Root, under the management of Walter N. Lawrence. In the cast were:

Sheldon Grant .....	Arthur S. Hull
Hugh Donovan .....	William Frederic
Myra Webb .....	Minnie Dupree
Officer Flanders .....	Albert Dantzer
Officer Conway .....	Walter Young

The impossibly melodramatic plot furnishes some good theatrical situations, with sufficient swing to please a not too critical audience. The story turns on the resemblance that Sheldon Grant, a man about town, who has been obtrusively attentive to a telephone operator, bears to the girl's brother. The brother is wanted by the police for his share in a broil, and Sheldon Grant allows himself to be arrested in order to square himself with the genius of the switchboard. Mr. Grant is equally successful in establishing himself in Miss Webb's good graces and in helping her brother to evade the arm of the law.

Minnie Dupree, who is always charming, gave to the leading role a great deal of finish and as much finesse as a sketch of this sort permits. Her light and graceful method, though not particularly effective in her single emotional episode, is exactly suited to the comedy and romance which largely constitute the part. Arthur S. Hull certainly lacks the polish of the man about town, but he plays with strength and intelligence. The only other role of any consequence is in the adequate hands of William Frederic.

#### A DANCE MATINEE.

It would have been a thousand pities if Violet Romer had left this country without showing how much more she can do than the Oriental dance in Kismet. Her programme at the Knickerbocker Theatre, on the afternoon of May 2, was one of the most enjoyable entertainments of its kind that has been given in New York this season. Perhaps, she is surpassed by various other dancers in toe dancing, in rippling the muscles along the arm, and sometimes in interpretative genius, but her work is characterized by naturalness, gentle vivacity, surety, and grace that charms even more than highly polished artificiality. A dancer is not often rewarded by applause in the middle of a dance, as Miss Romer was in the "Psyche" number, when her posture instantly reminded everybody of the well-known painting of Narcissus.

Miss Romer has a fetching little trick of snapping her hands into position, which she utilized notably in the "Minuet," and another trick of pointing mis-

chievously with her forefinger, which made the "Hamadryad" fascinating. The familiar "Andante Cantabile" was a beautiful study in lines of flowing purple drapery, in effective lighting, and in graceful posing. In that and in the "Danse Macabre," the varied, serious expressions of her face added another illuminative charm, for Miss Romer avoids the distressing frozen smile in which European dancers usually indulge. She draws upon every art known to the pantomimist to secure a softly scintillant picture that cannot lapse into monotony. Even to the dressing of her hair she exhibits an unusual amount of versatility. In costumes, her taste runs to pale tints, and never—at least, for these dances—to spectacular contrasts of heavy colors. To the programme, which was published last week, Miss Romer added Mendelssohn's "Spring Song" and Dvorak's "Humoresque" as encores.

She was accompanied by Nahan Franko's orchestra, which won hearty applause for itself by their other numbers on the programme—Auber's "Le Cheval de Bronze," Wolff-Ferrari's intermezzo from "The Jewels of the Madonna," Westerhout's "Ronde d'Amour," and Burgmeier's "Florindo."

#### COURTLEIGH-CONROY.

William Courtleigh and Edna Conroy were married at the home of the bride's father in Buffalo, N. Y., on April 29, by the Rev. Charles D. Broughton, of St. Paul's Church. William Courtleigh, Jr., was best man. The couple went to Atlantic City, to remain there for a few weeks before sailing for Europe. The groom, who has been for many years one of the best known leading men in this country, will resume in Autumn his role in Augustus Thomas's new play, *When It Comes Home*. Miss Conroy, daughter of Edward Conroy, a Buffalo police lieutenant, won prominence on the stage in only a few years by her splendid impersonation of the Vampire in *A Fool There Was*, with Robert Hilliard.

#### ANNIE RUSSELL TELLS OF SHAW.

There was a luncheon of the Woman's Municipal League at the Hotel Martinique on April 30 and Annie Russell spoke of her acquaintance with George Bernard Shaw, which began when she was rehearsing his play, *Major Barbara*, in London in 1905. "Mr. Shaw," she declared, "is a man of extreme kindness, free from egotism, and detaching himself from his work when it is in rehearsal." He wrote to say that she could show him more about the part than he could show her, urging her to play as she pleased and forget about the author.



Wills, N. Y.

CHARLES QUARTERMAINE AND MADGE TITHERADGE IN "A BUTTERFLY ON THE WHEEL."



Reynolds, N. Y.

WEBER AND FIELDS IN THE STATUE SCENE OF "HOKEY POKEY."



# GOSSIP OF THE STAGE

Hope Latham, last season in *Seven Days*, is repeating her success this year in *The Rainbow*, with Henry Miller. Although her role is not long, it gives her two good scenes which she plays with marked individuality and force.

Manager Harry Askin, of the La Salle Opera House, Chicago, closed his Louisiana Lou home company on May 4, and is now arranging to take a trip to Europe for six weeks or more.

The Divorce has moved from the Whitney Opera House, Chicago, to the McVicker Theatre, following the Aborn Opera company.

Louis Mann will reopen in *Elevating a Husband* at the Newark Theatre, in Newark, early in September. A week at the Grand Opera House will follow, after which comes four or five weeks around New York. The cast will remain practically unchanged.

Charles Halton, who closed on Saturday with Louis Mann in *Elevating a Husband*, joins The Rose Maid company.

Arthur Royd, an English tenor, is alternating with J. Humbird Duffey in the leading role of the Duke of Barchester in *The Rose Maid*, now playing at the Globe Theatre. He also sang several performances last week with Christie MacDonald in *The Spring Maid*, at the Grand Opera House, having the unusual experience of appearing in two New York theatres during his first week in the metropolis.

Adeline Genée, now in London, will return to this city next Autumn to dance at the Metropolitan Opera House.

Hale Hamilton, Vincent Serrano, Winchell Smith, William C. Camp, and Will A. Page are serving as advance agents for the tour of the Lambs' Gambol.

Mildred Berger and Albert Henry Combs, son of H. B. Combs, broker, were married recently at Summit, N. J., by the Rev. Robert C. Hull.

On June 2 the gold medal of the Council of the Royal Society of Literature is to be presented to Thomas Hardy.

The complimentary dinner to David Warfield, planned by the Friars' Club, has been deferred, at his request, until October, because of the loss of so many near and dear to Mr. Warfield and the Friars in the *Titanic* disaster.



WHITE, N. Y.

HOPE LATHAM

This week Mr. and Mrs. Jerry J. Cohan are preparing for the opening of their country home at Monroe, Orange County, N. Y., on June 1. Mr. and Mrs. Cohan have built a twelve-room cottage on the estate for their son, George M. Cohan. The house has been furnished complete, from stove shovel to grand piano. In fact, Mr. and Mrs. Jerry Cohan created a sensation recently in a New York department store by purchasing over \$2,000 worth of household supplies in a single order from one clerk. When the clerk heard that the \$2,000 in furnishings were for the "Yankee Doodle comedian" he was nearly prostrated.

Mr. and Mrs. Fred Niblo (Josephine Cohan) will sail for Australia in June to play a season of one year under the management of J. C. Williamson, opening at Melbourne. Mr. and Mrs. Niblo will be seen during the year in *The Fortune Hunter* and *Get-Rich-Quick Wallingford*. They will stop at the Hawaiian Islands for a pleasure visit of two weeks on the way to Australia. During their absence their nine-year-old son, Fred, Jr., will be sent to a military school. He made his stage debut with his parents this season, playing a role in *The Fortune Hunter* for half of the season.

Gerald Griffin sailed on the *Adriatic* on May 2, to spend three months in Europe.

Dorothy Russell turned a real Harry Houdini trick at Columbus, O., on April 30, when, on a wager, the warden of the State penitentiary locked her in a cell, after the matron had searched her for possible tools, and she emerged in five minutes. She once meant to take up this line of work, but was dissuaded by her mother, Lillian Russell.

More than \$12,000 was raised for *Titanic* sufferers at the Metropolitan Opera House benefit on April 29.

The Quaker Girl will close at the Park Theatre here on May 18, opening on May 20 at the Illinois Theatre, Chicago, and returning to this city in August.

Fred G. Latham, who staged *The Rose Maid*, is going to his London home for the Summer.

Enrico Caruso, Antonio Scotti, Leo Slezak, William Guard, and Geraldine Farrar, of the Metropolitan Opera company, sailed for Europe on April 26.

Gabriel d'Annunzio and Pietro Mascagni are collaborating in writing a new tragic opera.

## THE STAGE BIRTHDAY CALENDAR

### May 5.

MARIE WAINWRIGHT, who has been very successful this season, playing *Truth in the Western Everywoman* company.

ELSIE EDMOND, seen earlier in the season with the Orpheum Stock, Cincinnati, and now with Thurlow Bergen's company in St. Paul and Minneapolis.



KATHERINE KÆLRED

JAMES F. AYRES, who played *Cecilius* in *Ben-Hur* the past season.

NORMA MITCHELL, lately seen in the support of Max Flegman in *The Truth Wagon*.

EUGENE STRATTON, the American vaudeville performer, whose popularity continues unabated with British theatre-goers.

DESMOND KELLEY, recalled in many Frohman productions, the last being *Arsène Lupin*, since when she has not appeared behind the footlights, owing to an optical trouble.

### May 9.

KATHERINE KÆLRED, whom we see all too infrequently on Broadway and who has lately been on tour in Martin Beck's production of *The Glass House*.

J. M. HARRIS, who stands uniquely alone among dramatists and who is now completing a play, to be ready for production the coming season.

CHARLOTTE GRANVILLE, the handsome English actress, seen here in Mr. Freedy and the Countess, *We Can't Be As Bad As All That*, and with the Drama Players, and who is now in the cast of *The Divorce*, in Chicago.

JOHN TAYLOR, formerly well-known in light opera, and for the past six years prominent in the support of E. H. Sothern.

DIANA HUNKER, who plays character roles with taste and discretion, especially well-recalled in the cast of *The Travelling Salesman*.

### May 10.

FRANCES SLOSSON, beloved of Pacific Coast stock patrons, and seen this season with Mrs. Lealie Carter in *Two Women*.

JAMES BERNARD FAGAN, the distinguished English dramatist, three of whose plays have been produced in this country, *The Rebel*, *Gloria*, and *The Earth*.

WINONA SHANNON, first this season in *Seven Days*, and now alternating with Madge Titheradge as Peggy Adamson in *A Butterfly on the Wheel*.

ABBY CAMPBELL, the former clever boy actor and recently on tour as stage-manager with the Gailes production of *Thale*.

HAZEL COX, who divided the season between Bothwell Browne in *Miss Jack* and Fritz Scheff in *The Bat*.

THURSTON HALL, who during the past twelve months has appeared with the Alcazar Stock, San Francisco; Bishop Stock, Oakland; Redmond Stock, San Jose; Garlick Stock, Salt Lake City, and Payton's company, at the West End Theatre.

AURORA PIATT, for many years a member of Henry W

Savage's forces, the past two seasons being *Beauty in Everywoman*.

HENRY M. BLOSSOM, whose most recent contributions to Broadway entertainment have been *Baron Trenck* and *The Man from Cook's*.

EDNA MAY SPOONER, who appeared in stock in Philadelphia the fore part of the season, afterward heading a tabloid stock at the De Kalb Theatre, Brooklyn.

JOHN DUNSMURE, with the admirable bass voice, this season most successful in the Savage production of *Little Boy Blue*.

POLLIE EMERY, recalled here in *Three Little Maids*, and seen in London this season in *Married by Degrees* and *The Blindness of Virtue*.

DALE DEVEREAUX, who enjoys great popularity in Western traveling and stock organizations.

MARIE HAYNES, lately seen as Aunt Selina in *Seven Days*, and now with the Cambria Stock, Johnstown, Pa.

DOROTHY RUSSELL, who has the privilege of calling the only Lillian "Mother," and who is now appearing in vaudeville.

HELEN PULLMAN, the talented child actress, specially recalled in *The Prince Chap* and *Salomy Jane*, and now in *The Father*, at the Berkeley Lyceum.

MAN MURRAY, who has added greatly to the beauty line in many Ziegfeld and Klaw and Erlanger productions.

PATTIE BROWN, who is most happily remembered here for her work as Tweeny in the original production of *The Admirable Crichton*, supporting William Gillette.

### May 11.

HENRY CARYWA, who has appeared at Daly's Theatre this season, first with Viola Allen in *The Lady of Coventry*, and then with Lewis Walker in *Monsieur Beaucaire*.

DOROTHY STANTON, who plays ingenue roles in stock, for a long time a member of the Harry Davis company, at the Duquesne Theatre, Pittsburgh.

ERNST VON FOSSEART, the eminent German actor, well known to American audiences, having starred here as recently as a year ago.

TILLIE SALINGER, who has been on tour all season with the Western company of *The Spring Maid*, supporting Miss Hajos.

STANHOPE WHEATCROFT, the talented son of talented parents, now completing his second season with William Faversham in *The Faun*.

### May 12.

MAIDEL TURNER, seen this season with Thomas Ross in *An Everyday Man*, with Victor Moore in *Shorty McCabe*, and in *The Common Law*.

AL SHEAN, of the popular team, Shean and Gallagher, and now playing one of the leading comedy roles in *The Rose Maid*, at the Globe Theatre.

J. J. ROSENTHAL, the well-known manager, for some time past a member of A. H. Woods's staff, representing his most important attractions.

JANE KENDRICK, whose name most frequently adorns a playbill of pieces managed by the Liebler Company.

WALTER HORTON, who has been doing clever work this season with William and Dustin Farnum in *The Littlest Rebel*.

CLARA EARLE, recalled here with Edward Terry's com-

pany, and now playing in England with M. Juan Buonaparte in *A Royal Divorce*.

MASSENET, the distinguished French composer, whose most popular operas here have been *Manon*, *Thais*, and *The Juggler of Notre Dame*.

### May 13.

JULIA DEAN, who has had a most enjoyable season of it, scoring the success of her career thus far in *Bought and Paid For*.

EDWARD EMERY, last seen here with the Drama Players, and now playing in Chicago in *The Divorce*.

EFFIE SHANNON, whom we recently saw on Broadway with the Drama Players, appearing in *The Learned Ladies* and *The Thunderbolt*.

WILLIAM DANFORTH, who appeared a few months ago in *The Three Rascals*, and who is now supporting Hattie Williams in *The Girl from Montmartre*.

VERA TILLEY, the delightful impersonator of male types, whom we would like to see in this country more often.

WILFRED DRAYCOTT, who appeared this season with Charles Cherry in *Seven Sisters*, and with Margaret Anglin in *Lydia Gilmore* and *Green Stockings*.

### May 14.

HILDA SPONG, who returned to her native Australia last November and is now scoring a great success there in the title-role in *Everywoman*.

JOHN E. KELLER, who now devotes himself exclusively to the Bard of Avon, and who has made a most extensive tour this season in repertoire.

FRANK GILLMORE, whose work at the New Theatre is happily recalled, and who this season was leading man with *Naximova* in *The Marionettes*.

ROYAL CUTLER, late stage-manager with Baron Trenck, and now appearing in a similar capacity in *A Wild Goose*, the new Willard Spencer opera.

IOLA MAY, seen earlier in the season in *Over Night* and now playing ingenue parts with the Belasco Stock, Los Angeles.

FREDERICK WALLACE, late stage-manager with Walker Whiteside in *The Magic Melody*, and at present in vaudeville in the sketch, *The Leap Year Girl*.

ALAN DALK, who through the medium of the New York *American* tells actors and managers just what he thinks of their wares.

SIR SQUIRE BANCROFT, the former well-known English actor-manager, long ago retired from active theatricals.

KATHRYN TYNDALL, the past two seasons in the cast of *The Concert*, this year being advanced to the more important role of Eva Wharton.

FRANCIS TYLER, who has been singing important roles with the Joseph Sheehan Opera company on the Pacific Coast this past Winter.

BERNARD JOHNSON, remembered with the Del Lawrence Stock, in leading Washington cities, and more recently with Polly of the Circus.

GERTRUDE DARRELL, who gave great promise as a light opera singer a season or so ago, but who has not been seen on Broadway of late.

JOHNSON BRISCOE.





# THE MATINEE GIRL



**W**ARNER OLAND'S personality lends itself admirably to the portrayal of morbid roles. There is a foreshadowing of tragedy in his Latin-like coloring, and he knows the suggestion value of silence. His portrayal of the wife-harried artist in *The Price* is memorable. That credit which is merited by sincere and able effort is his for his production of Strindberg's painful drama, *The Father*.

Rosalind Ivan, his leading woman, by the way, like Mr. Oland, was once with Madame Nazimova, with whom they had a valuable training in portrayal of the dark Scandinavian philosophy. She began her laurel winning as a child pianiste. At nine years she played at St. James's Hall in London.

Mabel Taliaferro, departing for her essay into vaudeville, in the sketch written for her by Edward Peple, made her good-bys in breathless haste.

"Forgive me for being brief," she said, "but we all talk too much. I reformed when I heard a man's comment on the long, round-about story told by a member of one of my companies. He listened patiently, but when she had gone he lifted up weary eyes and said, 'that woman would dramatize a pin.'"

In my letter box I found one day and determined to publish, when there was opportunity, this letter from Clara Prue Dorente:

"I read recently an interview on 'Why Stage Marriages Are Always Unhappy,' giving the views of a well-known dancer on married life among professionals. It was very interesting to me. It seemed a pity that a woman of the dancer's personality and magnetism should be unhappy in her private life. But I don't believe she does her business justice.

"Perhaps she hasn't been fortunate enough to have met any happily married people on the stage. If so it is a great pity and I want to correct some of the statements she made.

"Did you ever meet anyone of our big traveling stocks, people who work from forty-five to fifty weeks in a season, playing large and small time during the Winter and going into a city for Summer stock? They may not be in the same class with the 'White Way' stars, but they are nevertheless hard working, conscientious professionals, generally producing good bills in a painstaking way. If you want to find real domestic happiness in the business look to them for it.

"I have been associated with one of the best of them for twelve years, doing leading business. My husband is the leading man, and I can assure you most emphatically that professional jealousy is unthought of. We have about twenty-five people in all, eight couples, married, I can safely say, happily. During the time I have been here many have come and gone. Some few, perhaps, who have been unhappy, but they were in the minority. Five babies have come to different members, and if you could see the fathers and mothers with their little ones you would not need to ask whether their parents were happy. Two of our couples have daughters in college; our manager has a ten-year-old boy in a military school.

"The dancer who was quoted in the article speaks of a submissive and dominant character being necessary to a happy marriage. If a person's individuality of character is strong enough to be dominant the will-power to control himself or herself should be equally strong. People in private life have to learn to give and take. Why not in our business as well?

"I wish you and others who doubtless read that article might be able to drop in on our company at some time and see for yourself just how much real happiness there may be in our business. I can name hundreds of happily married couples in the show business. The people who confine themselves to Broadway may, perhaps, be unfortunate in that they are always chosen for a certain part or a particular type. In stock companies and traveling stocks, who really represent more than three-fourths of the theatrical business, we are chosen for our versatility, as we must play many parts during a season and must please our audience or we would not be retained. So we must work hard, while the one-night actor or actress can be surrounded by an indifferent company and get by because they are only one night in a place and the star's reputation will pack the house for that one performance. So I say there is happiness for those who do not have to seek separate engagements, as in stock. So much has been said about our profession in regard to divorce and unhappiness that I feel that it is only justice to some of us to protest.

I am glad to publish Mrs. Dorente's view on this page and to say that I know nothing contrary to it.

"Perhaps it is often true, but—"

"But what?" I asked. We had been reading the much discussed statement of a prominent manager, that actors are prone to ingratitude and to leave a manager in a dramatic "lurch."

"This," said the actress, "I was once with a company that was doing bad business and making a desperate effort to get to New York without the stigma of being stranded. We were counting a great deal upon the receipts of one night to take us to New York. If we had a good house that night, if nothing went wrong, if there was no hitch, and just as we were



MARIE CAHILL

tremblingly building our hopes, the news came that an actor had received a telegram saying his mother was dying. The telegram begged him to hurry home at once, that there was a chance, if he started immediately, that he might see her before she died. He didn't go. He stood by. I'll never forget that grayish green face as he played opposite me. He was in torment. But the performance went well. We started to New York next day. At the depot a relative met him. He said the mother had died the night before crying out her son's name.

Two resting actors, desiring to see Louis Mann in *Elevating a Husband*, listened while a third told of the various domiciling of the play at the Liberty, the Criterion, the Garrick and the prospect of its return to Times Square.

"Good boys, Werbe and Luescher," said one. "You'll soon see the sign, 'One hundredth souvenir performance.'"

"Naw," retorted the other, "it isn't manager's checkers. The moving means that Louis is restless after playing one night stands."

Arthur Row tells this story, and since that young actor is of veracious habit, I repeat it:

"An attractive young woman appearing in a current production came to rehearsal one morning gowned severely in black, her one ornament being a thread of gold encircling her neck (such a gold thread as our grandmothers used to wear), but from which hung a solitary diamond at least an inch in diameter, a clear white stone, for which even a pawnbroker would have advanced a thousand or two. One of us admired the stone, at which the owner glanced carelessly down at the suspended bauble and said:

"Oh, do you admire it? Yes, I like it. It is so simple."

From that part of our country where sentiment is bravest and warmest in its expression comes this tribute to an actress well known to both Broadway and the road:

"Those who scoff at the deeper sincerity of marriage in the dramatic profession would change their views somewhat if they could know of the almost sublime wifely devotion of one lovely woman I know who goes about the country, when business demands it, playing one-night stands if need be, uncomplaining, smiling, happy in the thought that she, the wife, is thus able to supply for her husband the luxuries that become necessities for an incurable, for that is what he has been for years.

"To those who enjoy her sparkling performance in *The Country Boy* from the moment she bustles in with her little, affected 'good-morning, everybody,' and is Mrs. Bannan, the landlady, that we have all known in real life, to her last exit, she 'owns the audience.' Her comedy is rare and real.

"Years ago I saw her play a girl's part in *Shore Acres*, when her talented husband was the Uncle Nat of James A. Herne's extraordinary play. She was lovely then, I thought, but now she is beautiful, for the light of the fine deed she is doing irradiates her face and reflects upon your heart while you look upon her. She is a queen among women, Mrs. Charles G. Craig."

Edmund Russell, who brings American preachers and Russian ballerinas within conversational range in his sumptuous Oriental studio, will go to Paris early this Spring to paint a portrait of Sarah Bernhardt. Madame Bernhardt has chosen to be painted in her role of *The Sorceress*.

If Comedian Wright is especially unctuous on the stage and cordial off it the reason is imbedded in a letter he recently wrote from Boston:

"Oh, but it's lovely after two shows to be awakened at 7.30 by a little cold hand on your neck and a little voice saying: 'Daddy, I'm comin' to love you,' and then for a half hour's steady brain calisthenics answering a five-year-old mind indomitably bent on asking questions you can't answer. When he's gone I'm coiled up in the shape of a query. But I've got him fisherman's boots and a Canadian suit and sled, and just now he's sledding for the first time. Ye gods! What we lose when we grow wise? What Solon ever equalled a child's laugh?"

"I suppose an artist cannot tell how he gets an effect," I observed meditatively to Otis Skinner.

"Yes," returned Hajj, "I find that the men who know how to get an effect can tell how they produced it."

The next day I happened to make the same observation to David Warfield. I had asked him how he made people cry, and he looked mystified. "I don't know," he said. "If anybody says he knows how he affects an audience, he is a fakir."

I am revealing this difference of opinion of two great actors for the first time. They themselves will be surprised at their disparity of view. They could give an illuminating debate. Up, gentlemen, and at em!

"Who wrote My Actor Husband?"

To lessen the burden of my mail and make room for another conversational topic I will boldly reply that in Writing Row everybody believes the author is Genevieve Durand, former wife of Robert Haines, herself author of the play, *Hearts Aflame*.

No, I don't know who wrote *To M. L. G.* The publisher and author know, but they won't tell.

William Danforth, the brave preacher and friend of the theatre at its best, well known to the players in and about Chicago, made Margaret Illington's vehicle, *Kindling*, the basis for a recent sermon in an Elmhurst, Ill., pulpit.

He said: "In these days of the militant suffrage movement it frequently seems that the mothers of the world are becoming unbearably violent; but further meditation removes the wonder that mothers and prospective mothers are rising to demand a voice in human administration. We need not stretch our Nietzschean ethics to the breaking point in pardoning them for breaking a few windows, if those broken panes let in more light.

"We are ready to agree with Mrs. Bates, the old washer woman of the play, that the Lord 'made the laws of Nature before He made the Ten Commandments.' Except for the stupidity of democracy in administration the earth's surface would yield bread and clothing, and the 'joy of life,' and to spare for all the millions, and there would be no Maggie Shults problems."

Lillian Albertson, who created the title-role of *The Talker*, lately returned from a cruise of Southern waters, gives her two-year-old son, Adolph, impressions of yachting. The baby was asleep when carried on the yacht and was awakened by the rolling of the craft and the splashing of the waves against its sides. "Stop the boat, mamma," he called. "There's too much water. I'm afraid the boat will 'fall.'"

Mabel Taliaferro has joined the army of actor playwrights and written a Japanese sketch that that expert in Yokohama dialect, Wallace Irwin, pronounces good.

By the way, the tiny star, now appearing in the sketch, Taken on Credit, turned upon a high-browed, bald and solemn interviewer recently, who profoundly and tediously said of a play: "At least the construction is admirable."

"Is it?" asked Miss Taliaferro innocently. "Will you tell me what you mean by construction?"

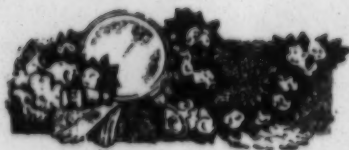
"I—I—I'm afraid I don't know," answered the solemn one.

"I thought not," said Miss Taliaferro, with a smile that tempered the sting. "I've noticed that when critics can't think of anything else to say about a play they talk about its construction."

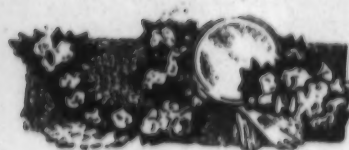
At the deeply impressive memorial service to Henry B. Harris, Augustus Thomas gave a recipe for success. Shorn of the gem-like splendor of the Thomas utterance, it was that the person who thinks little thoughts will do trivial work, and the person who is tensely anxious will do less. But the person who relaxes, who takes the large view of events, who is calmly confident, that person will "amply achieve."

THE MATINEE GIRL.





# REFLECTIONS



May De Sousa has just won in the London courts an action begun by George Edwardes to restrain her from singing for any other management. The disagreement which led to Miss De Sousa's decision to appear in comic opera elsewhere than at the Gaiety was over the matter of salary.

After the closing of Little Boy Blue for the Summer, Gertrude Bryan will probably take a trip to Europe; Otis Harlan will spend his vacation on his chicken ranch at North Long Branch; John Dunsmuir will visit his home in Inverness, Scotland, and Kathryn Stevenson will spend her Summer in the Maine woods. The personnel of the company next season will remain identically the same when it opens in Boston in September.

When Ada Deaves was alighting from the train in Ottawa, Can., on April 28, the porter's step toppled over with her, and the fall resulted in seriously hurting her foot. The Grand Trunk Railroad Company, however, with great consideration for Miss Deaves, had their surgeon attend her, paid her expenses and \$50 besides, and looked out carefully for her, so she is now able to return to her role in Rebecca of Sunnybrook Farm.

Edward A. Morange, of Gates and Morange, scenic artists for the Liebler Company, sails for France to join George C. Tyler and Hugh Ford at the home of Pierre Loti, author of *The Daughter of Heaven*, where the preliminary plans for the Century Theatre production of this modern Chinese play will be drawn up. Messrs. Tyler, Ford and Morange last Summer constituted the party that spent some months in the Desert of Sahara with Robert Hichens, preparatory to producing *The Garden of Allah*.

During the Aborn English Grand Opera company's engagement in Hansel and Gretel, at the Broadway Theatre, the curtain will rise at 3.30 p.m., an hour later than the usual time, on account of the strong attraction this offering has for school children.

A benefit for the sufferers of the *Titanic* was given last week at the Academy of Music, Philadelphia. Considerable money was raised for the relief of the widows and orphans of the sailors and musicians who perished in the wreck. James K. Hackett, E. M. Holland, Ben Greet, Henry Ludlowe, George M. Cohan, the six Brown Brothers, Jimmy Lucas, Sallie Fisher, Mary Elizabeth, Elisabeth A. Murray, and Will Philbrick contributed to the programme.

The Shuberts have been released from their lease of the Grand Opera House, Columbus, O., upon payment of \$4,249.58 to Helen C. Zeigler, owner of the property.

Jessie Bonstelle entertained the pupils of the Rochester, N. Y., deaf mute institute at the matinee of *Little Women* on May 1.

John Galsworthy will visit Japan before returning to London, and will lecture in the sunrise land about the English drama.

Dr. Ernest Kunwald, director of the Berlin Philharmonic Orchestra, has been chosen to succeed Leopold Stokowski as leader of the Cincinnati Symphony Orchestra.

Harry Koler, of The Queens of the Jardin de Paris, and Clare Hendrix, of The College Widows were married at Newark, N. J., on April 28.

Sunday theatre licenses were held up in this city last week because the managers had neglected to make proper applications for renewals. At only one real theatre, however, did it make any difference, the audience being dismissed at the Olympic, Brooklyn.

Manager Joseph M. Gaites is considering a revival of *The Chimes of Normandy*, in Chicago, with Ralph Hera, Lina Abarbanel, and Raymond Hitchcock in the cast.

While John Galsworthy was in Chicago recently he gave the Hull House Players permission to present his drama, *The Pigeon*, at Hull House Theatre this Spring. The play will be given under Mrs. Pelham's direction some time this month.

Mr. and Mrs. E. H. Sothern (Julia Marlowe), desirous to have as much rest as possible during their Chicago engagement, decided to forego hotel life for the time being, and leased for the two weeks of their stay a furnished house on the North Side, which had been occupied during the Winter by Mrs. Richard Harding Davis and her mother, Mrs. Clark.

Hugh Ford, stage director for the Liebler company, sailed for Europe on May 4 on the *Adriatic*, to prepare for the staging of *The Daughter of Heaven*, which is to be seen at the Century Theatre next season. Mr. Ford will spend some days in Paris in consultation with Pierre Loti and Judith Gautier, authors of the play, and then will proceed to Berlin, Vienna, and Milan to get ideas of leading continental costumers.

Mr. and Mrs. Forbes Robertson (Gertrude Elliott) sailed for England on April 30. Mr. Robertson expects to return to this country season after next.

Sam Lee and Ruby Norton have been engaged by Arthur Hammerstein for Emma Trentini's company next season.

At the Wednesday and Thursday performances of *The Father* at the Berkeley souvenir copies were given of Edith Shearn Oland's portrait of the author, August Strindberg.

Gustave von Seyffertitz sailed for Europe last week on the *Adriatic*. He will return to this country in the Autumn.

Harrington Reynolds, who has been featured for three seasons in *The Rosary*, will be starred next season under direction of A. G. Delamater in Nell Twomey's play, *The Angelus*.

Edward Prentiss Knox, a Princeton graduate, residing in Topeka, Kan., has written a play, *The Bare Room*, which will be produced soon at the Majestic, Topeka, by Laurence Deming, with Anne Bronaugh and Orval Spurrier in the leading roles.

Sydney Valentine and Pamela Gaythorne, having closed their season at the Little Theatre, will sail for England on the *Baltic* on May 9. Reginald Barlow, of the same company, will join a Summer stock company in Buffalo.

The opera house, three hotels, and nine business buildings at Croghan, N. Y., were burned on April 30, at a loss of \$275,000.

*The Bigamist*, a three-act comedy, by William A. Curtis, an Oakland, Cal., newspaperman, was successfully presented by the Redmond stock company at San Jose, Cal., on April 22.

Sothern and Marlowe had announced a matinee in aid of *Titanic* sufferers at the Cincinnati Lyceum Theatre on April 25, but gave up the project, donating \$500 to the fund instead.

Pierre Loti, the French writer, is to pay his first visit to this country this Fall, according to a cablegram from George C. Tyler received at the offices of the Liebler Company. Mr. Loti is part author, with Judith Gautier, daughter of Theophile Gautier, of *The Daughter of Heaven*, the spectacular drama of modern China to be next season's Century Theatre production.

Elisabeth Marbury and Elsie de Wolfe sailed for France on May 2.

Edward E. Martin, assistant to Manager John B. Fitzpatrick of the Hippodrome, and Marguerite Maier of Orange, N. J., were married in this city on May 1.

Thomas W. Johnson, editor-in-chief and dramatic critic of the *Kansas City Star*, accompanied by his wife, who is society editor of that paper, and Fred Burlein, a friend, arrived in New York on May 4 from Genoa on the last lap of a tour of the world; a trip which consumed a year and a half. Mr. Johnson and party left for Kansas City Saturday night. Hollis E. Cooley entertained the party at the Waldorf.

Marie Cavan sailed on May 7 for Germany. In Berlin she is to sing Gretel. Miss Cavan's ambition is to appear as Mimì, in *Madame Butterfly*, in New York. She is one of the youngest American prima donnas, being only twenty-two.

Miss Horniman's company, which has just returned from what the *London Daily Chronicle* describes as "triumphs at Montreal and Boston," opened a repertoire season of four weeks at the Coronet Theatre, London, on May 6. The company numbers twenty-two, and the repertoire fifteen.

This evening, May 8, at the Whitney Theatre, London, occurs the premiere of *The Jew of Prague*, by Alfred Wilson Barrett.

Sir Herbert Tree is going to embark on a Shakespeare season at the Chatelet, in Paris, some time in June. London is consoling itself for his absence with the possibility of seeing Billie Burke at that time in *The Runaway*.

The Sells-Floto Circus secured a license to exhibit its varied charms in Cottage Grove, Ore., on May 26. As May 26 happens to be Sunday, the citizens of the community have expressed their disapproval of the City Council in two mass meetings, called for the purpose of demanding the revocation of the license.

August Strindberg, whose tragedy called *The Father* closed a short run at the Berkeley Lyceum on Saturday, is suffering from a cancer, which is expected to terminate fatally at almost any moment. Strindberg's residence is in Stockholm.

Wagenhals and Kemper plan to send out three companies in The Greyhound next season.

Helen Ware was the first guest to register at the new Hotel Henry Watterson, Louisville, on April 29, and Colonel Watterson's paper printed a picture of Miss Ware signing her name in the book.

Julian Beaubien, of A Winsome Widow, underwent an operation for appendicitis at the Alston Hospital, in this city, on May 2. She is recovering rapidly and hopes to rejoin the cast in a few weeks. Ella Walker takes her place meanwhile.

That Baltimore is certain to have another theatre next Fall is confirmed by Sam Nixon, of the Nixon and Zimmerman forces, who have decided to erect a large theatre to be devoted to vaudeville of the better class. He proposes to build a house in the centre of the city, presumably close to the Academy, which will be as handsome and luxurious as any playhouse now offering vaudeville at higher prices. It will be one of the largest theatres in the city, having a seating capacity of over 2,000, and will boast of exceptional stage space. As soon as the site has been selected work will be begun, and it is hoped to have the house completed early in Autumn.

Chrystal Herne and Mrs. James A. Herne were among those who attended the opening of the Metropolitan Players at the Baltimore Academy. They were greatly interested in the work of Julie Herne, who returns to the stage with this company, after an absence of a year.

Edward P. Temple, former Hippodrome stage-director, has been re-engaged by Milton and Sargent Aborn to make final preparations in mounting their production of *Hamperdinck's Hausel and Gretel*, by the Aborn English Grand Opera company at the Broadway Theatre.

Alfred L. Dolson has closed his sixth consecutive season as press representative with the firm of Henry B. Harris, and will resume his regular Summer work in a similar capacity with the Pain Fireworks Display Company of America. Mr. Dolson handled both the managerial and publicity departments for *The Country Boy*, A company, during its four months' run at the Park Theatre in Boston, and next season will do the press work ahead of *The Quaker Girl* company during the Pacific Coast tour.

George Damerel has returned to Chicago after a tour of forty-five weeks in *The Heartbreakers*. He will go to New York to inspect the manuscript of a play offered to him as a starring vehicle for next season, and will then rest for the Summer.

It is stated that Bernard Granville, juvenile in *Louisiana Lou*, who went to law to break away from Manager Harry Askin, has signed with F. Ziegfeld, Jr., and begins rehearsals this week for *The Follies of 1912*, and will be with that attraction for ten weeks, after which he is to be featured in *The Count of Luxembourg*.

Alexander Carr is going to Europe for the Summer. Barney Bernard has joined the touring cast of *Louisiana Lou*.

A divorce was granted in Zanesville, O., on May 1 to William S. Canning, separating him from his wife, Ethel Lloyd Canning. Mr. Canning, who formerly managed theatres in Zanesville, is now managing Rand's Opera House, Troy, N. Y.

Alexander E. Rose, a Boston lawyer, was awarded \$1 in his suit against the Frohman-Harris company to get back the money which he paid for a seat to see Sarah Bernhardt last season. He got to the seat and from that he could not see enough of the stage to satisfy him and he went to the box-office to demand his money back. When this was refused he brought suit. He conducted his own case in court.

On May 3, for benefit of the Working Boys' Home, Washington, D. C., a new one-act play, *Maria Dolores*, showing life in the Philippine Islands, and written by Captain Granville Fortesque, U. S. A., was produced under the stage direction of a brother officer, Captain Warren Dean, U. S. A. The cast included Frederick Forrester, Nina Melville, Everett Butterfield, and Addison Smith.

A copy of the third folio edition of Shakespeare's plays, printed in London in 1634, was bought for \$1,160 at the local auction of the collection of the late Robert Hoe on April 25. The purchaser was George D. Smith.

Anna Bayuk, late of the Spring Maid (Western), and Ivan Rudisill, musical director of *Little Miss Fixit*, were married at Oakland, Cal., on April 30.

Colonel Felix R. Wendelschafer, proprietor of the Providence, R. I., Opera House, became owner of the Narragansett Hotel there last week.

The Entertainment Committee of the Lambs' Gambol is: Augustus Thomas, chairman; Victor Herbert, Wilton Lackaye, Thomas A. Wise, George H. Broadhurst, George V. Hobart, John Drew, Winchell Smith, Robert H. Furnside, Raymond Hubbell, Eugene Presbrey, Clay V. Greene, William Gillette, William Courtleigh, Fritz Williams, Edward Milton Royle, Frank Craven, Cyril Scott, Augustus Barrett, John Golden, Charles Klein, Digby Bell, Joseph W. Herbert, Grant Stewart, George F. Nash, Arthur Weld, and David Warfield.

Several unpublished manuscripts of Beethoven have been found in a Vienna library and are to be made public. They were written in 1795.

Ernst Kunwald, conductor of the Berlin Philharmonic Orchestra, will lead the Cincinnati Orchestra next season.

Arthur Weld, musical director for Henry W. Savage, was rescued by firemen in an apartment house fire on May 4. Getting out of the house, he returned to save a pet kitten and was overcome by smoke. Two opera scores of his and the music for the Lambs' Gambol were burned.

A bronze tablet of the late Samuel L. Clemens (Mark Twain), modeled by Angelica Schuyler Church, has been placed in his boyhood home at Hannibal, Mo.

An extra matinee of *Patience* will be given at the Lyric to-morrow (Thursday) for the benefit of the Intercollegiate Bureau of Occupations, having been arranged by Mrs. Charles L. Tiffany.

Matinee performances by children for children will be begun at Carnegie Lyceum on May 20, under direction of Mrs. Georgia Wolfe and David Galway.

Frank Reicher, Julius Steger, Al Johnson, Melville Ellis, Arthur Aldridge, Blanche Ring, Herr Schildkraut, and others participated in a benefit for Gustav Amberg at the Casino on May 5.

Margaret Morris, who was injured on April 10 while rehearsing the skating scene in *A Winsome Widow*, at the Moulin Rouge, returned to the cast on May 6.

Florence Fisher resumed her role in *The Trochus* on May 6, having recovered from an operation for appendicitis.



## A CHAT WITH HARRY FURNISS.

The Well-Known English Artist, at the Edison Studio, Talks About English and American Motion Pictures.

One might imagine from the various articles and cartoons which have appeared of late in the daily press that Harry Furniss had crossed the water for the purpose of caricaturing the idiosyncrasies of our famous men, and other peculiarities strictly American, but the conclusion would be wrong. If one had chanced to be in the vicinity of the Edison studio near Bronx Park recently one might have seen a portly little gentleman, the comparative embodiment of a



HARRY FURNISS, OF "PUNCH."

King Edward and of the spirit of *Punch*, whose pages he has kept famous, clothed in a big ulster and an outing cap, starting out in a big touring car to take a motion picture scene. Investigation would then have afforded proof that his primary and only object in visiting this country was to appear in a series of films of which he is the author.

His enthusiasm for this kind of amusement is undoubted, and his admiration for all things Edison is as strong as the all-pervading freshness of his cheer. The series of pictures, which he has finished making for them, should prove not only a most valuable record of this eminent artist's personality and work, but one of much interest to the public at large. Throughout the series he appears in his own individuality, as the humorist and lecturer, who has charmed many audiences in all the English-speaking world, and in the course of the action he draws several caricatures or sketches of particular interest.

The humorist takes the art of motion pictures very seriously, and his remarks on this subject are both animated and earnest.

"New York," he declared, with a decided depreciatory wave of the hand, as he sat in the comfortable office of the Edison studio, "is a most miserable place to see pictures. The theatres are small, uncommensurate, and stuffy, while one is obliged to sit through so much inferior vaudeville. You Americans have adopted the reverse of our methods in England. We have taken pictures as a finer form of entertainment, and the price of admission is in proportion. Of course, there are cheap theatres like your five and ten cent ones in different sections of the city to meet the popular fancy. Now, out in the country where I live we have a theatre, called the Palace, the prices running as high as fifty cents in your money. The pictures constitute a whole evening's entertainment, and I have found an evening spent there a delightful recreation, an artistic tonic. I have much preferred it to the theatre, for there one may smoke and drink tea or whatever one cares for, served by attendants in old English costume. The pictures also are put on with much finish, in artistic surroundings, and with varied features. Now, when I went into one of your five-cent places in Washington they had three pictures, and each one had a death scene."

The statement of Mr. Furniss in regard to New York's picture houses is no doubt a pointed comparison, but it was explained that far better conditions prevail throughout the West. He was also told that such an occurrence as he mentioned in Washington was purely accidental, since the exhibitor in America is not allowed to choose his programme, due to the existing conditions of the system carried on by different exchanges, who buy in advance of release date a stated number of copies and distribute them to the exhibitors according to the number and amount they may have.

It was suggested at this point that Mr. Furniss exhibit one of the company's pictures in the projecting

room at another part of the building. A trip was made through the commodious Edison studio, which is not so easy a task as one might imagine, for two scene sets were in the process of construction. Greek columns and urns stood unceremoniously in the way, while on the other side a good sized theatre hall and stage was being prepared, with the guests and the entertainers of the occasion waiting for the scene to commence. Through this mass of structure and humanity, the sprightly, rotund form of the artist made way with the assurance of close association, stopping now and then to admonish some lady or gentleman in painted array. Peeping into a dressing-room, rather surreptitiously, he exclaimed:

"Ah, what are we doing here? Some more paintings up. Look at those fine muscles. I shall respect you in the future."

In the projecting room, the operator, already informed by telephone, was adjusting the reel.

"It is a very peculiar feeling when you see yourself in a picture for the first time," Mr. Furniss remarked with a philosophical puff on his cigar. "It is somewhat ghostly. Ah, that is Mr. MacDermott in the picture. I have seen him so much in our pictures in England that I knew him at once when I came here. He is an universal favorite. Every move he makes means something. Notice how slowly he moves his arm. That is why it is hard for the mere uninspired actor to act for pictures; he must learn to go slow and to express so much more. It is Miss Nesbitt who plays the other role. She has a very sympathetic face, and is a remarkably intelligent woman and artist."

"The Edison people are all very charming, the autocrats of the moving pictures. That is why I chose them, for my experience has always been that they produce the best and most artistic pictures. They are careful in their detail and the making of their sets. Their stories, too, have a distinct tone. But I must show you one of my own pictures, so you can see just what I have been doing."

He paused to lay down his cigar on the bench in front, and going to the telephone asked the privilege of showing one of the pictures in which he himself appeared.

"You will see," he said, sitting back more comfortably, "I have written my stories around the artist, so that I may appear as I have done on the lecture platform for many years in my own individuality. Did I not, there would not be much excuse for my appearing at all. Pictures have always been an attraction to me, a recreation and education when I have been hard worked on my illustrations, and so when my tasks were over I set to work to write stories to be told in moving pictures. Now I am author, artist, and actor."

"But picture acting is not easy. It must express purpose, and much patience is required to get each detail exactly right. The public does not realize how many things there are to be overcome, waiting for the right lights and trying effects, but much more can be accomplished than on any theatrical stage. There is only the limitation of space."

His remarks were interrupted by the presence of his own picture on the screen, and it was quite evident that the ghostly feeling was not longer a present one. With an alert and concentrated interest, which it would be hard to emulate, he lived over again the action in his little comedy. It was the joy of the creator, who had traveled through the course to the complete conception, and who now saw the externalization of his thought. He watched himself critically with exclamations of corresponding pleasure or dissent. "Ah, that is good. There you see I moved altogether too quickly. Miss McCoy is my daughter. She has a charming manner."

In the picture the artist, as the jolly, good father of the young lady involved, aids the young man to marry her, in spite of the wish of the young man's father that he should marry an impossible creature with a fortune. He does this by making a silhouette drawing of his daughter on the window curtain, so that the father of the young man across the street, seeing it, supposes that the girl is there all the time. Meanwhile, she has dressed as a caricature of the heiress, and a drawing of her in this garb is made by the artist, her father, and sent to the father of the young man as the portrait of the heiress. Thus, when the disguised girl visits the young man's father, he believes that she is the heiress. There is a hurried marriage, with the father close at hand, lest his son shows violent disinclination. Then the real heiress appears, while the curtain across the way rises suddenly, disclosing the illusion of the daughter behind the curtain, and Mr. Furniss, the perpetrator of all this villainy, bows his compliments to the other man, whom he had so basely deceived.

The humor of the piece is perhaps suggestive of the man, a wholesome, genial jester, in whom the spirit of true fun predominates, laughing with the human weakness of the world only to be kind. Although he claims to have been quite a general nuisance there in the Edison studio, it is suspected that when this jovial, animated little Englishman, whose heart is yet fresh and true in spite of the honors bestowed upon him, steps aboard the *Lusitania* this week on his way to straddle the pages of *Punch*, there will be no small regret in the Plimpton fold.

## THE ACTORS' FUND: A HISTORY.

In view of the annual meeting and election of officers, which takes place on May 14, the following account of the Actors' Fund is of interest to MIRROR readers:

The Fund was founded and chartered by law June 8, 1882. Lester Wallack was its first president; A. M. Palmer, vice-president; Daniel Frohman, secretary, and Theodore Moss, treasurer. The association's

first annual meeting was held in Wallack's Theatre (Broadway and Thirteenth Street, New York City), July 15, 1882, William Henderson presiding. Its first headquarters were in the offices of A. M. Palmer, at the Union Square Theatre, and subsequently, by courtesy of Messrs. Harrigan and Hart, at their Theatre Comique, 730 Broadway. After the destruction of that establishment by fire, Dec. 23, 1884, its offices were located in 12 Union Square (East).

The second annual meeting of the Fund was held, June 8, 1883, in Wallack's Theatre. Its third annual meeting was at the same house, June 3, 1884, when it was announced that of those who had been assisted there were regular dramatic actors, actresses, variety performers, negro minstrels, dancers, managers, property men, musicians, stage machinists, scenic artists, gas engineers, agents, treasurers, door keepers, captains of suppers, comic opera singers, acrobats, etc. The foregoing demonstrates that there was no discrimination against position.

The fourth annual meeting of the society took place in the Union Square Theatre, June 8, 1885.

A beautiful burial plot in Evergreen Cemetery, Brooklyn, N. Y., was dedicated by the Fund, June 8, 1887, when an imposing shaft was unveiled, with appropriate ceremonies. Fund burials are not confined to this "God's acre," for where friends of the deceased take proper action interments can be made elsewhere.

On May 8, 1902, the Actors' Fund Home was dedicated, and since then it has housed many indigent, aged or infirm Thespians. For years Daniel Frohman had been laboring with mind and hand, devoting his own time and money to the cause he loved so well, yet Mr. Frohman, the present president of the Actors' Fund, donated \$1,000 toward the founding of this Home. On May 1, 1887, the Fund's headquarters were located at 145 Fifth Avenue, and May 1, 1900, at 12 West Twenty-eighth Street; at 112-114 West Forty-second Street, May 1, 1904, and in February, 1909, in the Gaiety Theatre Building, Broadway and Forty-sixth Street, where they still are. Daniel Frohman was unanimously elected president of the Actors' Fund of America in 1904, and as an endorsement of the great and good results of his able, self-sacrificing efforts in behalf of the universally unparalleled charitable organization, Mr. Frohman has been re-elected in the same manner ever since.

The Fund has had six presidents in the following order, viz.: Lester Wallack, Henry C. Miner, A. M. Palmer, Louis Aldrich, Al Hayman, and Daniel Frohman. In its thirty years and more of existence, the Actors' Fund has expended more than \$1,300,000 in relieving the unfortunate of the amusement world. Daniel Frohman has been laboring for many weeks of late to make successful benefits for the Fund, but the rank and file of the profession should come forward at once with money and effort in support of their own great beneficence.



MORTIMER MARTINI

## MORTIMER MARTINI'S SEASON.

Mortimer Martini has closed a successful engagement of thirty-five weeks with the Lindsay Morison Stock Company at Lynn, Mass. He was fortunate in having many excellent parts and scored distinctive hits as Mat Donovan in *Wildfire*, Monsignor in *The White Sister*, Captain Williams in *Fald in Full*, Sasafraz in *The County Chairman*, Joe Portugal in *The Right of Way*, MacTavish in *The Wolf*, Father Kelly in *The Rosary*, Stubbins in *Mrs. Wiggs of the Cabbage Patch*, Sunshine McCloud in *Brewster's Millions*. Press and public never failed to comment on the admirable make-up and delineation of these characters, which demonstrated wonderful versatility. Mr. Martini has played successfully with the Forepaugh Stock company in Cincinnati, with Louis Mann in *The Cheater*, William Faversham in *The Squaw Man*, and in *Top o' the World*.



## DOING AWAY WITH ORCHESTRAS.

Western Managers Plan to Dispense With Local Musicians' Services.

CHICAGO (Special).—The Mid-Western Theatre Managers Association, having decided at their convention in Chicago to attempt to abolish theatre orchestras in one-night stands, will submit, at the next meeting of the Theatrical Producers' Association, a plan for the elimination of music at the performances of all non-musical shows. The members of the Theatrical Producers' Association will be asked to equip all their musical shows with a traveling orchestra, and the one-night stand managers will promise to stand their share of the expense. They believe this plan will be welcomed by the producers. The one-night stand orchestra often is a music murderer, while an orchestra traveling with a musical show and playing only its score should, it is thought, give better satisfaction all around. In planning to dispense with their local orchestras, the theatre managers aim at a reduction of operating expenses, at the removal of a frequent cause of labor troubles, and at the improvement of musical performances. COLBURN.

## ART WORKERS' BENEFIT.

On the afternoon of May 3, at the Lyceum Theatre, the Art Workers' Club for Women held a benefit matinee, to which numerous well-known professionals contributed their services. Elizabeth Brice and Charles King sang their song, "String a Ring of Roses," from the Moulin Rouge. William Collier and Helena Collier Garrick did their travesty on popular drama, from Hokey Pokey. John Mason recited "Luke," by Bret Harte, a narrative familiar to many and well adapted to the needs of so finished a reader. Kitty Cheatham sang negro ballads and children's ditties alternately with humorous anecdotes. Laddie Cliff quite captivated the audience by his songs and his nimble dancing. Percival Knight told English stories and sang in his own way, one of his contributions being a topical song of his own writing. Another singer was Angette Foret, who gave French songs in costume, among them being "Avec Mes Jabots." Then came Irving Berlin with his own compositions, notably "Everybody's Doing It." Arthur Royd, who alternates with Mr. Duffey in the tenor role of The Rose Maid, displayed a very prepossessing voice with a deal of dramatic fire in two romantic lyrics. Laura Burt and Henry Stanford concluded the entertainment with Anthony Hope's amusing dialogue, The Beauty and the Beast. The accompanists were Frank Darling, for Brice and King, and Margery Morrison, for Mlle. Foret. The orchestra was directed by Maurice C. Rumsey.

In the middle of the programme came a new sketch by Kate Jordan, called Susan's Gentleman. The cast:

Sir Arthur ..... Ian MacLaren  
Susan Flynn ..... Anna Wynne  
Hobbs ..... Herbert Budd  
Ryan ..... Franklin Ritchie  
Philemon ..... Billy Arliss

This sketch is an interesting little bit of dramatic writing, because it has an excellent idea as a foundation—the purifying effect of innocent love. An English follower of the track, escaping to America, is nursed back to health by a little East Side girl, who believes him to be a nobleman disinherited by a cruel father for refusing to marry the woman allotted to him by parental decree. He plays the ingenuous romance, because she thinks him to be everything that his better nature respects, and because her admiration gives her an ideal to live up to. Even when he is tracked down by English detectives he goes away without enlightening the child, telling her that he is forgiven and must return to his estates.

The situation would permit much better acting than it received, but Ian MacLaren and Anna Wynne got a good deal of genuine pathos out of the closing scenes. The audience quite fell in love with Billy Arliss, the friendly little dog with a wonderfully expressive tail.

## NEXT SEASON AT LITTLE THEATRE.

In addition to a dramatization of the fairy tale, Snow White, for children, which will be the special matinee bill at the Little Theatre next Fall, and Langdon Mitchell's translation of Arthur Schnitzler's comedy, Anatol, with John Barrymore in the title role, which will be the evening bill, Winthrop Ames will make a number of other productions next season. Chief among them will be a new drama by Edward Sheldon and a new comedy by Arnold Bennett, The Great Adventure, a dramatization of his novel, "Buried Alive." Three one-act plays by Maurice Maeterlinck, are also scheduled for production at this theatre.

## ETHEL BARRYMORE'S DAUGHTER.

A daughter was born to Mr. and Mrs. Russell G. Colt (Ethel Barrymore) at their home, Taylor's Point, Mamaroneck, N. Y., on April 30. Their first child, Samuel Pomeroy Colt, was born in this city in 1909. Mr. and Mrs. Colt have resided at Mamaroneck since March 1, when her season closed, in the beautiful house presented to them by Mr. Colt's father.

## ACTORS' FUND MEETING AT HUDSON.

The annual meeting of the Actors' Fund of America will be held at 2 P.M. on May 14 at the Hudson Theatre, instead of the Gaiety, as was originally announced. The election of officers will continue from three o'clock until five.



White, N. Y.

GEORGE B. FROTHINGHAM

## PERSONAL

FROTHINGHAM.—The name of George Frothingham, welcomed back to Broadway this week in the revival of Robin Hood, is linked in the memory of music lovers with the role of Friar Tuck. The operatic comedian dreamed of a sailor's life when he played about the Boston streets as a boy, for his family on both sides of the house were sea-faring people. The boy, however, developed a remarkable bass voice and was sent to study with Edwin Bruce. In a few years he was singing in a choir of one of the principal Boston Episcopal churches. In 1878 a number of Bostonian choir singers formed a company called the Boston Ideals and presented Pinafore. Mr. Frothingham was the Dick Deadeye. The company created a sensation in Boston with Pinafore and other light operas, and duplicated its success later on the road. Mr. Frothingham's favorite roles, besides Friar Tuck in Robin Hood, were Ben Barnacle in Billie Taylor and the Abbe in The Musketeers. Mr. Frothingham is a man of marked simplicity of character and possesses a brilliant gift of comedy.

KELLERMAN.—Annette Kellerman was born in Sydney, N. S. W. Her mother was a Cincinnati girl, who went to France in her early youth. There she married and traveled with her husband to Australia, where Annette was born. The future diving star learned to swim at Cavill's baths in Sydney when she was nine years old. She won her first swimming contest, a forty-five-yard handicap, when fifteen years of age. She continued to win contests and give exhibitions at Sydney and Melbourne until she went to England. She swam before the Duke and Duchess of Connaught and participated in a number of spectacular swims and exhibitions, finally appearing for three months at the London Hippodrome. Later she was seen at Manchester, Liverpool, and on the continent. In 1906 she was principal lady, queen of the mermaids, at the London Hippodrome. The following Winter she studied dancing at the Grand Opera in Paris. After which came her meteoric American career. The cover picture of Miss Kellerman is from a photograph by Frank C. Bangs.

IRWIN.—May Irwin, who contributes to this issue of THE MIRROR an article on "The Popular Theatre," besides being one of America's foremost comedienne, is deeply interested in raising prize cattle and chickens. More than thirty years ago, on a bleak November day, a young and pretty woman, in mourning, alighted from a train at Rochester with two little girls. She was Mrs. Thomas Campbell, fresh from Whitby, near Toronto, and the children were Georgia and Ada Campbell, later known to fame as May and Flo Irwin. The widow tried to persuade the manager of the Rochester variety theatre to let the girls appear. The manager did not want to try the venture, but he secured an opening for them in Buffalo. There the tiny girls made their first appearance. They essayed a duet, but Georgia promptly fainted. Ada went bravely along with the act and the house shouted itself hoarse. The Buffalo engagement was a big success, and the following week they played Rochester. There the manager billed the girls as Flora and May Irwin and the name stuck. The sisters became very popular in the Tony Pastor variety days, and, after they separated, May appeared with the Augustin Daly company. With her wonderful comedy ability she rapidly became one of the most popular entertainers on the American stage.

## CLOSING DATES.

May 4 ended the season's engagement of six New York attractions: David Warfield, in The Return of Peter Grinam, at the Belasco; The Father, at the Berkeley Lyceum; Louis Mann, in Elevating a Husband, at the Criterion; Oliver Twist, at the Empire; The Pigeon, at the Little, and Little Boy Blue, at the West End. Next Saturday, May 11, Charles Hawtrey's engagement in Dear Old Charlie comes to a close, along with the Weber and Fields Jubilee Revival. On May 18 the Hippodrome closes, and The Quaker Girl leaves the Park, to begin a Summer campaign in Chicago. June 1 is the final date for The Garden of Allah, at the Century.

Road attractions are also disbanding. Various closing dates are as follows: April 20, Baby Mine, in Newark, N. J.; In Old Kentucky, in Toronto, Can., and the Woodward Stock, in Omaha, Neb. April 27, Richard Carle, in Jumping Jupiter, in Wilkes-Barre, Pa.; Madame Sherry (No. 3), in Jersey City, N. J. May 4, Everywoman, in Hartford, Conn.; Excuse Me, in Rome, N. Y.; Spooner Stock, in Brooklyn, N. Y., and The Million, in Montreal, Can. May 11, Everywoman (Western), in Montreal, Can.; Excuse Me (Southern), in New London, Conn.; Excuse Me (Western), in Duluth, Minn.; Madame X, in Fort Wayne, Ind., and the Princess Stock, in Des Moines. May 25, Chauncey Olcott, in Macushla, in Toronto, Can. June 1, George M. Cohan, in Forty-five Minutes from Broadway, in Atlantic City, N. J.

To these may be added: April 13, Madame Sherry (Co. D), in Scranton, Pa.; April 27, Rose Stahl, in Maggie Pepper, in Philadelphia, and the John Kellard Stock Company, in Philadelphia; May 4, Mrs. Leslie Carter, in Two Women, in South Bend, Ind.; May 7, the Lewis-Oliver Stock Company, in Hamilton, O.; May 18, Frances Starr, in The Case of Becky, in Boston.

## SAN FRANCISCO'S NEW OPERA HOUSE.

W. H. Leahy, manager of Luisa Tetravini, has returned to San Francisco to commence building operations on the new Tivoli Opera House to be erected on the site of the famous old Tivoli, which the earthquake and fire destroyed. A feature of the old house will be preserved in a great promenade, with smoking privileges and small tables where refreshments may be served, all back from the seating space, so that there may be no confusion to disturb the audience. The interior decorations have been designed in lavender and rose tints, lighted with gold. The building is to cost about \$250,000. As already published the opening night has been fixed for March 17, 1913, when Tetravini and other noted stars will appear with the Chicago Grand Opera company. Andreas Dippel has signed to bring the whole Eastern organization for two weeks.

## CORT SECURES MORE THEATRES.

C. P. Walker, of Winnipeg, Man., representing the National Theatre Owners' Association, and A. J. Aylesworth, representing John Cort, signed, on May 2, a five years' contract with W. B. Sherman, representing the Western Canadian Circuit of theatres, whereby all of Mr. Sherman's houses, including those in Calgary, Edmonton, Lethbridge, Moose Jaw, and Brandon, will be exclusively booked through the New York offices of the Northwestern Theatrical Association, of which Mr. Cort is general manager. Sherman's Circuit, in conjunction with Walker's Winnipeg Circuit, connects in an unbroken chain every theatre of importance between Winnipeg and Vancouver, B. C.

## DRURY LANE PRODUCTIONS AGAIN.

Arrangements have been completed by the Shuberts and William A. Brady, whereby Arthur Collins's Drury Lane melodramas and pantomimes will be imported from London, to be shown at the Manhattan Opera House here, beginning in October with The Whip, this to be followed by "Op o' My Thumb," a Christmas pantomime. Some of the original players will be brought to New York and all of Drury Lane scenery and accessories.

## "BELLA DONNA."

Speculation is worrying over the cast to be chosen for the American production of Bella Donna, which has met more than ordinary success in London. Mrs. Patrick Campbell and George Alexander play the two leading roles in England, but it is rumored that in New York either a man or a woman will be featured alone. The possible candidates are Nazimova, Ethel Barrymore, and William Gillette. The play is by Robert Hichens and Bernard Fagan.

## GOSSIP.

The Shuberts will present next season Michael Faraday's London production, The Nightbirds, bringing over the English company.

Rita Gould and Mortimer Weldon have signed for next season at the La Salle, Chicago. Dorothy Dayne has resigned at this theatre to explore vaudeville, being replaced in Louisiana Lou by Arline Fredericks.

Chicago openings for next season include The Garden of Allah, at the Auditorium; Kismet, at the Colonial; The Bird of Paradise, at the Garrick; The Blue Bird, at the Lyric; The Cabaret Girl, at the Chicago Opera House; The Little Millionaire or The Red Widow, at Cohan's Grand Opera House; Bought and Paid For, at the Princess; the new Panama Exposition musical comedy, by Frederick Donaghey and Ben M. Jerome, for the La Salle, and Preserving Mr. Panmure, for the Blackstone.



## PURPLE AND FINE LINEN.

Purple and Fine Linen, a play by two Smith College students—Misses Anita Fairgrieve, of Bantam, Conn., and Helena Miller, of Hartford, Conn.—which won a hundred dollar prize, offered by the Lend-a-Hand Club of Boston, had its first production on any stage at the Academy of Music, Northampton, Mass., April 28. It was produced by the Lend-a-Hand Club, an organization of graduates of several women's colleges who live near Boston and who each Spring undertake some dramatic production in the interests of charity.

The play is picturesquely set in the Puritan period and its locale is Hatfield. One scene is in the old Meeting House, Northampton, where the heroine is tried on charges of levity and love of finery. The theme is the love of John Beiden, a young minister to Hatfield "in the way of trial," for Betty Dearborn, whose dainty mischievousness sparking through a character of the old Puritan staunchness, was played with more than average ability by Margaret Hatfield, of Boston. The obstacles in the way of the love affair are due to the rigid requirements of Hatfield standards in the way of theological and other propriety. The theme presents nothing startling in situation and attempts little beyond what is pictorial and available from local research, but it is handled with good taste and a definite appreciation of character and of emotional values and with enough genuine interest to carry it through to an effective end. The Academy stage has held a number of less entertaining and less creditable professional productions during the season. The members of the Lend-a-Hand Club never have appeared to better advantage. There was a harmony between players and material that eliminated comparisons provoked by the productions of former years, and there was enough in both characters and lines to give considerable scope in interpretation.

Prominent women of the city and the Smith faculty were patronesses. The authors occupied a box and were presented with flowers, sung to by the big audience of radiant college girls, and urgently besought for speeches. At the close of the performance they appeared on the stage with the cast and bowed their thanks. Elsie Kearns, Smith '06, a professional actress who was visiting college at the time, played the part of a young soldier, regularly played by Emily Locke. The part of the minister was played by Ethel Freeman, an instructor in the elocution department at Smith. The cast was: Magistrate, Margaret Hayward; Deacon Small, Amy Valentine Beal; John Beiden, Ethel Hale Freeman; David Sylvester, Elsie Kearns; Elkanah Parsons, Lillian Churchill Thatcher; Simeon Meekins, Margaret Taylor; Thomas, Adele Fairbrother; Constable of Northampton, Marjorie Young; Sexton, Gladys Chandler; Goodwife Dearborn, Caroline Hill; Allen; Betty, Margaret Hatfield; Goodwife Parris, Carolyn Parker; Experience, Emilie Pickhardt; Lucie, Florence C. Bacon.

## NEW GRAND OPERA IN SEATTLE.

Narcissa, an original grand opera, music by Mary Carr Moore, book by her mother, Sarah Pratt Carr, was produced at the Moore Theatre, Seattle, on April 22 by local talent, under direction of Edward B. Temple, who went from New York for the purpose. It was most cordially received, score and libretto being highly complimented, and the authors and cast of eighty receiving enthusiastic applause.

The opera tells a story of the missionary journey of Dr. Marcus Whitman to Oregon, away back in the thirties, and his mid-winter transcontinental horseback ride to Washington to save the great Northwest for the United States. Responding to a curtain call, Mrs. Moore modestly said: "It took me two years to do my work. Mr. Temple has done all this that you see in four weeks." The audience united in applauding the composer's tribute to the stage director.

## BRADY PURCHASES BURT HOME.

William A. Brady has purchased the Bensonhurst residence of the late Frederick W. Burt, the old-time theatrical manager. Unusual sentimental interest is attached to the purchase. It was Mr. Burt who gave Mr. Brady his start in the theatrical business. Mr. Burt was a power in the theatrical world forty years ago. He then owned several theatres in San Francisco, and it was in one of these that Mr. Brady got a position as call boy. Mr. Burt took an interest in the young man and taught him a lot about the business. He advanced him to stage manager.

Mr. Brady left Mr. Burt to direct the tour of *She* at that time a big success. Years after Mr. Burt lost his fortune and Mr. Brady offered him the position of general representative. He continued with Mr. Brady until his death last Spring.

Mr. Brady desires to state that there will be no home for aged actors upon the Bensonhurst property, formerly owned by the late Frederick W. Burt, and recently acquired by Mr. Brady. He adds that he purchased it solely to protect the Burt estate.

## GUY BATES JUMPS IN.

Owing to an accident to Severn De Deyn, of the Gayety Players, at Hoboken, N. J., he was unable to appear with his company, and Manager Ralph Dean fortunately succeeded in arranging with Guy Bates Post to take his place last week. By a coincidence the play scheduled was *The Nigger*, in which Mr. Post was seen in its original production at the New Theatre.

## "MAMA'S BABY BOY" ARRIVES.

George W. Lederer produced on April 29 at the Lyric Theatre, Philadelphia, a new musical farce by Junie McCree, entitled *Mama's Baby Boy*. It was received with much favor. The story concerns a wife who lies to her second husband about her age, reducing it by seven years, and is compelled therefore to make a like reduction in the age of her seventeen-year-old son by the former husband. Lies keep on coming so rapidly that the wife deliberately goes in for them, resolving to tell six hundred before undeceiving the husband.

Grace Tyson won chief honors in a clever cast including Junie McCree, Arthur McWatters, Elizabeth Murray, Bobby Barry, Gerlie Carlisle, Mamie Goodrich, Albert Hart, and Jessie Cardwaine. The chorus, scenery and costumes were all praised.

## LUNA TO BE RESTORED.

Coney Island is to have the biggest amusement place in the world. The entire tract formerly occupied by Luna Park, together with several adjoining tracts, is to be turned into one big enclosure that will contain, it is said, more amusements than ever have been gathered along a midway. The plans have been drawn by Frederick Thompson, who is carrying them out for the Luna Amusement Company, a new corporation, of which James A. Nelson is president. Decoration Day has been set as the date for the opening, but an effort is being made to get the place ready by May 25. The new enclosure will be known by the one word Luna.



A TYPICAL TENT THEATRE—AUDIENCE THAT WATCHED THE ARINGTON STOCK COMPANY ON GOOD FRIDAY EVENING

## ARINGTON COMEDIANS

The Arlington Comedians are popular entertainers in Idaho Springs, Colo. Even during Holy Week the theatre could not accommodate all who applied for tickets. Walter Arlington is the fortunate manager.

## STOCK NOTES.

The regular season of Summer stock was inaugurated at Keith's, Toledo, O., April 29, when *The Deep Purple* was the offering. Company includes Richard Buhler, Frances Nordstrom, Geoffrey Stein, Martin Sabine, James Vincent, Charles Bow Clark, Schuyler Ladd, William Sullivan, George Walker, Henry Storm, Argyle Campbell, Fay Bainter, Maude Eburn, Clair Weldon, Louise Ornsdorf.

The Phil Maher company presented *St. Elmo* at the Lyric Theatre, Honesdale, Pa., April 29-4; business good.

Nila Mac, ingenue with the Majestic Stock company, Topeka, Kan., is a Kansas girl.

At Loew's South End Theatre, Boston, Mass., the South End company opened for the season April 8 in *Oliver Twist* and was well received. Company includes Ethel Valentine, H. A. Roberts, George E. Hudson, Leighton Meahan, J. M. Byrnes, Richard Thornton, Percy Kilbride, William Weston, Eden James, Robert Evans, E. M. Burke, W. J. Courtney, G. Galvin, Douglas Graves, Karl Ernst, O. M. Davis, Isabelle Evesson, Irene Reels, Jane Wilson, Mary Leonard, Miss Dane, Miss Wilson, Marie Loring, Mary Alwyn, William Clark.

Blanche Hall and George Arrive opened in *Nobody's Widow* at Poll's, Bridgeport, Conn., house May 6.

## ENGAGEMENTS.

Saidie Harris, who has played one of the leading roles in *Overnight*, has been engaged for the leading roles in a new play by P. H. Bartholomae, author of *Overnight*.

Thomas Coffin Cooke, for *The Greyhound*, succeeding Robert McWade, Jr.

J. J. (Jack) Kennedy, by Henry W. Savage to play the porter in *Excuse Me*.

## EDWARD J. SULLIVAN IN HOSPITAL.

Edward J. Sullivan, manager of the Studebaker Theatre, Chicago, Ill., is in the Mercy Hospital there, recovering from a serious operation. Mr. Sullivan is reported to be improving. He was Sarah Bernhardt's personal manager for her last two tours of this country and also managed Eleanor Duse on her last American tour.

"THE MARRIAGE—NOT" SUCCEEDS  
New Production Seems to Have Caught on in the Windy City.

CHICAGO (Special).—At Powers's, Joseph Noel's *The Marriage—Not* has given rise to varied emotions in the breasts of local reviewers. To those who abhor "language" the comedy is anathema. To others, who prefer a drama expressed in words, *The Marriage—Not* has a pleasant appeal. The play appears far from being "talky," the dialogue is always bright and interesting, and there is enough action to point the moral of which the author is telling—that of a pink-and-white fluffy sort of woman, who becomes infatuated with a man who entraps women by glib conversation, languishing looks, and the general make-up that often captures them, while in a man, especially a man of affairs, it arouses only a desire to kick him around.

The play is cast perfectly. Robert Drouet makes a capital Wall Street man, one who is so busy making money that he neglects his wife, thus leaving an opening for a near musician to enter as a tempter into the garden of Eden, and win the affections of the wife, who has just secured a divorce from her husband, though the latter is hanging around much of the time, scarcely realizing that he is divorced. And this hanging around becomes the salvation of the wife in the end.

Osa Waldrop makes a capital wife that was a woman who is just the one to be captured by a posing scoundrel, in her innocent and condescending way, who like all normal and affectionate women, is not satisfied

American." The Queen smiled, as she said, "So much the better."

Both Mr. Hammerstein and Miss Lyne commented later on the democratic air of the English sovereigns.

The benefit was, of course, a brilliant affair. It netted \$5,000 for the League of Mercy. Among the patrons were Ambassador Whitelaw Reid and the members of the American Embassy with their wives, the Spanish and Austrian Ambassadors, the Danish Minister, Mrs. Cornwallis-West, Sir John and Lady Lister-Kaye, Mrs. Ritchie, Mrs. Ronalds, Sir Ernest Cassel, and Baron Alfred de Rothschild.

Sir Herbert Tree and Arthur Boucher contributed to the programme a scene from *Henry VIII.*, and a minuet was danced by various peeresses, including Vicountess Maitland, the Countess Carrick, and Lady Muriel Goffe Brown.

## CUES.

Gene Stratton Porter's play, *Freckles*, was first produced at the Bastable Theatre, Syracuse, N. Y., on April 15, the cast showing Milton Nobles, Jr., Frank J. Harvey, Delaney Barclay, Kathleen Comings, Adelaide Hastings, Ada St. Clair, Lewis Brooker, Arthur Thayer, and Clyde Vaux.

W. H. Fowler's duties as treasurer and business-manager of the Washington Baseball Club having called him from the city, Zach Walsky is now in full charge of the business department of the National Theatre.

Joseph H. Haselton, formerly a member of the Columbia Players, has gone into the lecture field and shortly starts on an extended tour of the West with a handsomely illustrated lecture on Washington.

Billy Bowman, of the Lyceum Theatre staff, Washington, D. C., will leave at the close of the season in May for New York to take up his duties with the Steeplechase Park Company as general utility man in Atlantic City, Bridgeport, Rockaway Beach, and Coney Island.

Sam Nixon, Thomas Love, and Nixon Nirdlinger, accompanied by their wives, arrived in Baltimore, Md., for a short visit, and were entertained by Tunis Dean on April 29 at the Academy at the opening performance of the Metropolitan Players. Mr. Dean gave an elaborate supper after the play in honor of his guests.

Charles Miller, whose new musical comedy, *The Other Girl*, was presented at Peoria, Ill., recently, has a Chicago manager's offer for it. Mr. Miller made an impression by his orchestration of *Madame Sherry*.

It is announced that the Chicago success of *A Modern Eve* has been such as to cause Mort H. Singer to prepare for duplicating the production for the road. The first player engaged for the second company is Louise Meyers, who will play the part originated by Adele Rowland.

The Finance Investment Company has purchased from Orson Adams the Park Opera House, Grand Junction, Colo., which will be remodeled and thoroughly modernized. The company, capitalized at \$50,000, has these officers: William J. Brewster, president; W. G. Boyer, vice-president, and E. M. Allison, secretary and treasurer. Edwin A. Haskell, for twenty years manager of the present house, will remain in charge until the contractors take possession.

Vinie Daly will sing the prima donna role in *The Eternal Waits* when Martin Beck produces the Leo Fall operetta at the Palace Theatre early next season. Miss Daly went abroad two years ago to study for grand opera.

The Rev. Jerome F. Trivett, rector of the Church of the Advent, Oakland, Cal., has resigned from the ministry and is going into vaudeville.

Isadora Duncan has made a pronounced success in Rome with her Grecian dances.

## ELSIE E. GLYNN.

Elsie E. Glynn, recently in *The Concert*, under the direction of David Belasco, is now touring the United Vaudeville houses in a sketch called *The Late Mr. Allen*.

## HAMMERSTEIN IN LONDON.

The royal George and the scarcely less royal Oscar exchanged the amenities of polite conversation in the London Opera House on the afternoon of April 29, when a benefit performance was being given for the League of Mercy. Mr. Hammerstein was presented by Lord Farquhar to Prince Alexander of Teck, who in turn presented the impresario to George V. Mr. Hammerstein's speech on the occasion is reported to run as follows: "I am highly honored to shake hands with the King of England," to which the King affably replied, "I appreciate the efforts you are making, and am glad to be in your house to-day."

The King appears to have been sincere, for he remained through the entire performance, although he had originally intended to stay only part of the time. This visit sets upon the London Opera House the stamp of approval which is naturally highly valued in England, and which may reverse the somewhat unsatisfactory financial position of the Opera House at the close of its initial season.

After the garden scene from *Faust*, Queen Alexandra signified her desire to meet Felicie Lyne, the American girl who took the city by surprise on her first appearance last Winter. When the Queen inquired if she were not "part American," the youthful prima donna replied, "I thank you very much for your kindness, but I am wholly

ELSIE E. GLYNN.



# THE NEW YORK DRAMATIC MIRROR

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## The Editor's Letter Box

Under this heading, letters of enquiry, comment and suggestion relating to the theatre and other amusements will be answered and considered. Readers are invited to assist in making the "Letter Box" both interesting and of practical use.

For a decade and a half THE MIRROR has been recognized as the leading and most reliable authority in the country on affairs of the drama and the theatre, and its carefully compiled and indexed records of these subjects are probably the most complete in existence. They are consulted constantly by authors, editors, magazine writers, managers and professional people generally. They are equally at the disposal of all MIRROR readers through this column or personally.

In addressing the editor, write briefly on one side of the paper and sign correct name and address, not for publication unless desired, but required as an evidence of authenticity.

The editorial in last week's MIRROR under the caption, "Put Your House in Order," has elicited much favorable comment. An assistant dramatic editor of a New York morning paper writes as follows: "Your editorial, 'Put Your House in Order,' in THE MIRROR of May 1, is so entirely right and timely that I want to express my enthusiasm over it."

Another reader referring to the same editorial endorses it as "a crusade." The term is not appropriate. THE MIRROR means its appeal to theatre owners and managers to be taken soberly and not hysterically. Crusades are often followed by extreme actions that are worse than the evils that have been attacked. It is to avoid the possible ultimate promotion of a crusade by emotional sensationalists that those who are responsible are urged to put their houses in order now, and by every practicable precaution guard against the possibility of disaster by fire or panic.

S. B.—The player you name, H. C. De Long, is not known in this office. There is an H. W. De Long now on the stage. If you will address a letter care of THE MIRROR it will be advertised in our letter list and if the gentleman is alive and in the profession he will be sure to see it or have his attention called to it. THE MIRROR post office and letter list has long been a popular means of reaching players in all parts of the world.

G. D.—No announcement has been made as yet for a Spring engagement of the Southern-Marlowe company in this city.

A READER.—Arthur Albro closed with Gypsy Love in Boston on April 13. He may be addressed in care of Al. H. Woods, 1493 Broadway.

## LONDON OPERA.

The Summer season of opera is on in London. Covent Garden opened on April 18, and the London Opera House on April 22. Whether owing to the tardiness of these dates, or to the Titanic disaster, interest has not been very keenly aroused, although the rival management are making every endeavor to outstrip each other, and although one or two new singers of promise have been unearthed.

Carmen was the initial bill at Covent Garden, and Romeo and Juliette at the London Opera House. In the latter, Felice Lyne and Orville Harrold were the chief attraction. On April 23, at Covent Garden, Signor Martinelli created much enthusiasm by his debut in La Tosca. On May 2, at Mr. Hammerstein's Theatre, another new tenor, Gennaro Datura, was also well received as Manrico in Trovatore.

Mr. Hammerstein is inclined to be pessimistic over the financial outlook, and is even thinking of trying opera in English as a last resort. His backers, however, declare that the subscription list of \$150,000 will more than carry the house through the season.

## ROBERT CRAIG HAS A HIT.

Robert Craig appeared at Proctor's Twenty-third Street Theatre last week in a new playlet, John's Dad, written by himself, and it was most cordially received, winning repeated recalls. It told about an old rustic who came to New York to see that his son married the right sort of a girl. He surprised the young people just as they were setting out for a masquerade ball, and the son, being arrayed as Mephistopheles, was not recognized by the father. Laughable complications ensued, the young man being regarded as a genuine devil, but he shed his disguise in due time, and it turned out, of course, that the girl the son had chosen was the very one that the old man had in mind.

Mr. Craig was most happy in the title-role, giving a whimsical turn to the irresponsibility of the old man, and earning much applause. Arthur M. Finn scored, too, as the masquerading son, sharing the honors. Katherine Cromwell as the girl in the case was entirely charming, acting most prettily, and making a picture exceeding good to look upon.

## GEORGE M. MCCARTHY ENTERTAINS.

There were great doings at Elks' Hall over in Jersey City on May 1, when the George M. McCarthy Association held its twenty-third annual entertainment for the benefit of the Hudson County S. P. C. A. Mr. McCarthy is a prophet honored not only in his own territory, where local pride is the chief asset, but here, too, by all who recall his prowess as a theatrical press agent, and his historic achievement in putting over the astounding story of Anna Held's milk bath. The dumb animals of Jersey City owe a very great deal to Mr. McCarthy, who has been their champion for years. In his excellent programme were Williams and Melbourne, Felice Ray, Horan and Wright, Henry Seiderman, Doll and Burden, Carrie Mack, the Chamerovs, Walter C. Smith, and Robert Nolan.

## A SURPLUS OF ATTRACTIONS.

A peculiar condition has resulted in Syracuse from the fact that the two legitimate houses have been given over to stock, and the Weber and Fields all-star show wishes to find a theatre. The managements have effected a compromise by buying out the Wieting for the evening of May 24, when William J. Carey, of Rochester, backer of the Ralph Kellard company, will give up the house to the star production. Arrangements have been made by the Reis Circuit.

## CHANGES AT WHITE CITY.

The management of the Casino at Chicago's White City is endeavoring to secure Sophie Tucker for its headline attraction for the opening week. The Casino, in addition to catering to appetite and thirst, will present cabaret performances. The redecoration of the interior of the Casino building has been made at a cost of \$21,000 and it will appear as a bower of roses, \$3,500 worth of plants, bushes, and shrubbery being installed.

## CHANGE OF MANAGEMENT.

W. B. Whitmore, of Greenville, S. C., has leased the Harris Theatre at Spartanburg, S. C., from the owners, J. T. Harris and Son, for two years. Mr. Whitmore has been manager of the Greenville, S. C. Theatre for twelve years and is considered one of the most practical and successful managers in that section. He will manage both houses. J. T. Harris, Jr., who managed the theatre last season, here, and is giving up the management only because of other business. Mr. Harris had made some contracts for the coming season, and it is understood that the new management will care for them.

## NEW YORK THEATRES.

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Evenings, 8—Matinees Wed. and Sat.  
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KLAW & ERLANGER Present

**OTIS SKINNER**  
By Arrangement with CHARLES FROHMAN  
is "AN ARABIAN NIGHT."  
**KISMET**

By EDWARD KNOBLAUCH, Produced and Managed by HARRISON GREY Fiske

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Mats. Wed. & Sat. 2:15  
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**HENRY MILLER**  
IN  
**THE RAINBOW**

By A. E. THOMAS

**NEW AMSTERDAM** 42d Street, nr. B'way  
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In the American Light Opera Classic.

**ROBIN HOOD**

With Its Great Cast of Grand Opera Stars—Bella Alten, Florence Wickham, Pauline Hall, Ann Swinburne, George Frothingham, Walter Hyde, Basil Ruydael, Carl Gantvoort, Edwin Stevens, Sidney Bracy.

Regular prices, 50c, 75c, \$1, \$1.50, \$2.00.

## "UNCLE TOM'S CABIN" IN MUSIC.

The musical version of Uncle Tom's Cabin, for which Arthur Pryor wrote the music, will have its premiere in Chicago this month. Belle Gold, last seen in a character part in The Summer Widowers, has been selected for the role of Topsy. Miss Gold won distinction as a travesty artist with Eddie Foy in Mr. Hamlet of Broadway.

## THE BRANDEIS ESTATE.

The will of the late Emil Brandeis, who was lost on the Titanic, has been probated in Omaha. The estate is valued at about a million dollars, bequeathed to relatives and to charity.

Arthur D. and H. Hugo Brandeis have assumed the construction work of the firm of Brandeis and Sons. Peter Marquardt, of Winnipeg, Man., director of the Starland Theatre Company, is in Omaha arranging to add to his circuit the new motion picture and vaudeville theatre to be erected by Brandeis and Sons in Douglas Street in that city.

## "THE MORNING AFTER."

A play called The Morning After, which seemed to owe its existence and length of days to Clarence Parker, Murray Phillips, and Carl Krusada, ended its season in Blairville, Pa., April 30, on a fifteen minutes' notice. The management, it is said, did not adjust salaries, and the company is back on Broadway somewhat sadder but wiser for the experience. The play is scheduled for production next season, and is said will be put out with an entirely different cast.

## PETER GRIMM'S RECORD.

David Belasco expresses himself as being almost as much surprised as gratified by the career of Peter Grimm in New York. He felt some trepidation in presenting the spiritualistic drama to biased Broadway, but his tremors were without cause, for on Saturday evening, when it closed it registered its two hundred and thirty-fourth performance.

## SCHOOL DAYS FOR E. J. CARPENTER.

E. J. Carpenter has arranged for the United States and Canadian rights to Gus Edwards's musical comedy, School Days, for the coming season. Four companies will be employed in covering the country, and no town of any importance will fail to receive a visit from one of the organizations. More than two hundred people will be under contract, while Mr. Carpenter has promised a complete city equipment for each of his companies. His offices are now in the Forty-fifth Street Exchange Building.

## OTHER CLOSING DATES.

Other closing dates are: May 1, Top of the World, Dunkirk, N. Y.; May 11, The Talker, New York city, and The Lion and the Mouse, Rockford, Ill.; and Marlowe Stock, Chicago, Ill.; May 18, Dumont's Minstrels, Philadelphia, Pa.; June 1, William Hawtrey, in Dear Old Billy, Chicago, Ill.

## NEW YORK THEATRES.

**HUDSON** 44th St. nr. B'way. Eves. 8:15  
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**WALKER WHITESIDE**  
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A DRAMATIC SENSATION  
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**GAITY** Broadway and 46th Street.  
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A Melodramatic Farc by Augustin MacHugh  
With GEORGE NASH  
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**ZIEGFELD MOULIN ROUGE**  
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Mats. Wed. & Sat. 2:15  
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A ZIEGFELD ENTERTAINMENT

**A WINSOME WIDOW**

STAGED BY JULIAN MITCHELL  
With EMMY WEHLEN  
75—A WONDERFUL CHORUS—75

## REFLECTIONS.

While the "too many theatres" outcry is on tap, William A. Brady is puzzled to know what he will do with his accumulation of new successes next season. His productions that have qualified for New York are Little Women, Just Like John, Little Miss Brown, Within the Law, and The Best People. Mr. Brady has but two theatres in New York, and it is quite likely that at one of these, the Playhouse, the present entertainment, Bought and Paid For, will run far into the Autumn, leaving him with five established plays and only one stage on which to place them.

It seems to have been a hit that has been scored at the Cort Theatre, Chicago, where Harry Fraser has produced Ready Money, a broadly farcical comedy with counterfeiting as its background. The idea of submitting underworld pursuits to farcical treatment seems to touch popular fancy. Colonel Savage found profit in The Million, with a thief role, and at present we have Officer 666 and Ready Money in full swing.

The "Shakespeare" League has been organized "for the study of the 'workers' of 'Shakespeare'—whoever he may have been." Garrett P. Serviss is president; Mrs. Emma Beckwith, vice-president, and C. Alexander Montgomery, secretary.

Prof. August von Forster claims to have found the skull of Johann Schiller in an old vault at Weimar, Germany.

Negro composers and singers gave a notable concert at Carnegie Hall on May 2, in aid of the Music Settlement for Colored Children. Numbers by Will H. Tyers, James R. Europe, Will Marion Cook, Coleridge Taylor, J. Rosamond Johnson, Paul Bohlen and others were much enjoyed by a large audience, white as well as black. Mr. Cook's Clef Club made an extremely effective chorus, and Elizabeth Payne was a charming soloist.

C. H. Wilson, who has been in charge of the opera house at Independence, Ia., will discontinue, and the theatre has been leased to J. S. Bassett, who formerly had charge.

Howard E. Doan ceased to be manager of the Colonial, Lancaster, Pa., on April 27. The new theatre was erected on property leased for fifteen years by Doan. Creditors, representing \$80,000 of indebtedness, took over the lease and made arrangements to run Keith attractions, appointing Charles M. Howell manager. Mr. Doan has a six months' option to take back the Colonial on payment of half his indebtedness.

C. Edgar Shreiner has joined Prairie Lillie and Nebraska Bill's Wild West.

C. F. Dunbar has succeeded Charles M. Howell as manager of the Family Theatre, Lancaster, Pa.

Townsend Walsh has returned to his home in Albany, N. Y., after a successful season in advance of Everywoman.

W. S. Canning, who for the past two seasons has been managing the Weller and Schults theatres in Zanesville, O., has been transferred to Rand's Opera House, in the same city, and will manage that theatre during the Spring and Summer.



## CALLBOY'S COMMENTS

"Charles Pollen Adams, of Boston," according to a voracious chronicler of that ancient and honorable burg, "has received word from several educational institutions that they plan to use his works ('Yawcob Strauss and Other Poems,' etc.) in the classrooms in introducing the German dialect into courses of study."

Here would seem to be the one best opportunity in the lives of those justly celebrated wholesalers of German dialect, Weber and Fields, Sam Bernard, Louis Mann, Gus Williams, Kolb and Dill, Raymond and Caverly, and Harry Crandall, not to mention many more who have accomplished bewildering achievements in the line of scrambled, fricasseed, frapped, hashed-brown, hard-boiled German.

One can easily imagine how, before long, the services of these eminent dialecticians like as not may be claimed by our leading institutions of learning and seats of higher culture. We can readily picture them, solemnly promenading to chapel, to classes or to mess, along with the rest of the faculty, arrayed in mortar-board caps and impressive gowns. And it wouldn't be difficult to fancy the despair of the students, proficient perhaps in Greek, Latin, Hebrew, Sanskrit and other archaic tongues, upon tackling this new field of study. Just think, too, how nice the three-sheets would look with LL. D., M. A., Ph. D.; Joe Weber, A. B., LL. D.; Sam Bernard, Mus. D., Ph. D., etc. Truly even the professors are awakening to the immense influence of the drama for higher education!

Henry Ellsworth has a lot of stories beside those he tells in his illustrated lecture about the 1910 production of the Passion Play at Oberammergau. One of them relates to a devout lady from Pittsburgh who arrived at Oberammergau without having made any previous arrangements for lodging. She called at the village wohnungsbureau (information office) and asked to be assigned to the home of one of the prominent players in the Passion Play. The obliging clerk, calling one of the long-haired village boys, instructed him to direct the lady to 120, and carry her suit case.

The lady arrived at 120, and the housemaid conducted her to her room. The lady, observing the quiet and spotlessly clean apartment, remarked: "And this is the home of one of the principal players. May I ask the name of the player?"

The maid replied: "Yes, this is the home of Burgoemeister Sebastian Bauer, who plays the part of Pilate."

"Oh! Mercy!" exclaimed the Pittsburgh lady, and picking up her suit case, rushed downstairs, remarking: "I could not stop in the home of Pilate, for he was not a friend to Christ."

She wandered back to the wohnungsbureau, and asked the clerk to assign her to the home of a player who was a friend of Christ. The clerk called another boy and requested him to conduct the lady to No. 56, and informed her that he had this time assigned her to the home of one of the apostles. "Oh, how kind," remarked the lady. "Now I know I shall rest, for the apostles were friends of Christ."

Arriving at No. 56, and being escorted to a cozy room, she started to unpack her suit case, saying to the maid, who stood near, waiting for orders: "So this is the home of one of Christ's apostles. May I ask what apostle lives here?" The maid answered: "This is the home of Johann Zwink, who plays Judas." Screaming, the guest picked up her belongings and rushed out of the house. Returning to the wohnungsbureau, she informed the clerk that she could never rest in the home of Judas. So a boy was instructed to direct the lady to No. 67, the home of Alfred Bierling, who played the part of John.

The lady from Pittsburgh thanked him and that night slept under the roof of the village plumber and locksmith, who played the part of John the Apostle, whom Christ loved.

The baseball fever has taken violent possession of the business staff of the Hudson Theatre. Everybody around there, even the girls, practice pitching and catching and stealing bases and mufing, so that before long they will develop a team that might not beat the Giants, but could run away from the Highlanders. Lee Kugel is taking lessons in umpiring.

Howard Schnebbe, auditor of the Harris company, is centrefielder, coacher, and, it seems, excels at the bat. He has a system. When he can't hit the ball he lets it hit him, and then attacks the umpire with his bat if he isn't allowed to go to first on account of injuries.

"Yes," said Mr. Schnebbe, upon being interviewed, "I'm the team's chief batsman."

"Aw, come off!" said Billy Mann, assistant treasurer. "You struck out six times last Sunday."

"Yes," said Mr. Schnebbe, "I did; but did you notice one thing? Not one of the curves fooled me. I didn't have a single strike called on me."

Luther L. Hall, of Lowell, O., inherited \$2,000 recently and recognized at once the opportunity to realize a brace of cherished ambitions. One was to get married and the other to produce an original play. It is impossible for me to sympathize with the gentleman, as I have only had a play produced and the marriage seems highly improbable. Mr. Hall wedded Octa E. Gullinger, of Cleveland, and the very next night produced his drama, yeelp The Night of the Fourth, at Barberton, O.

In the cast were May Duett and Frank Bailey, both regarded in Cleveland as distinguished soda water dispensers. The play got as far as Parkersburg, W. Va., where it collapsed because the heartless local man-

ager wanted real money before permitting the curtain to rise. The drama featured an old-fashioned well with an oaken bucket. According to Miss Duett's statement in a Cleveland paper, it told how Oscar has a last drink from the bucket, lays aside his coat and leaps into the well. Oscar and Harold look so much alike that when they fish Oscar out of the well they think he is Harold. It doesn't occur to anyone that Harold is tattooed on the wrist and the dead man is untattooed. So while Harold is seeking his fortune in the West, Gladys is pinched, in the belief that, when saying goodbye to Harold at the old well, she shoved him in.

They are getting ready to electrocute Gladys, when Harold, his fortune made, comes back in the last act, shows his tattoo mark, and proves the beautiful heroine in-no-cent.

This unquestionably excellent scenario is respectfully submitted to anyone in search of inspiration for a Broadway production. Of course, it is in a way reminiscent of The Sunken Bell, but it suggests possibilities in a restoration of the tank dramas once so popular and which were reassuring in that one knew that someone had a bath regularly.

THE CALLBOY.

## GOSSIP.

H. H. Frasse has but one attraction out at present, Ready Money, playing at the Cort Theatre in Chicago. Announcement is made that Ready Money is expected to continue at the Cort all Summer, opening the new Longacre Theatre in New York on Sept. 1. The cast, including William Courtenay, Joseph Kilgour, Ben Johnson, James Bradbury, Henry Miller, Jr., Scott Cooper, Norman Tharp, Ivy Troutman, and Gwendolyn Piers, will probably remain unchanged. Mr. Frasse will have five companies out in Madame Sherry next season, opening in August.

Richard Carle will not be under the Frasse management next year.

A Modern Eve at the Garrick Theatre will remain indefinitely, in all probability for the greater part of the Summer.

## CURRENT AMUSEMENTS

Week ending May 11.

ACADEMY OF MUSIC—Stock co. in The East—Way—345 times, plus 12 times.

ALHAMBRA—Vanderbilt.

ASTOR—The Greyhound—11th week—77 to 84 times.

BEEHIVE—Closed May 4.

BERKELEY—Closed May 4.

BROADWAY—Weber and Fields in Hokey Pokey and Bunty Bulls and Strings—14th week—105 to 110 times.

CASINO—James T. Powers in Two Little Brides—14th week—18 to 25 times.

CENTURY—The Garden of Allah—20th week—285 to 340 times.

COLONIAL—Vanderbilt.

COLUMBIA—Big Gaiety company.

COMEDY—Bunty Pulls the Strings—31st week—275 to 285 times.

CRITERION—Closed May 4.

DALY'S—Commencing May 7, Lewis Waller in The Explorer—7 times.

EMPIRE—Closed May 4.

FULTON—Closed April 30.

GAIETY—Oscar—18th week—115 to 125 times.

GARRICK—Closed March 25.

GEORGE M. COHAN'S—Blanche Ring in The Wall Street Girl—4th week—24 to 30 times.

GLOBE—The Rose Maid—3d week—17 to 24 times.

GRAND OPERA HOUSE—George M. Cohan in Forty-five Minutes from Broadway—201 times, plus 8 times.

HARRIS—The Talker—18th week—137 to 144 times.

HIPPODROME—Around the World—36th week.

HUDSON—Walker Whitehead in The Typhoon—48 times, plus 5d week—17 to 24 times.

HURTIG AND SEASON'S—Welch's Burlesquers.

IRVING PLACE—Mrs. Malvine Label in Madame X—7 times.

KEITH AND PROCTOR'S FIFTH AVENUE—Vanderbilt.

KNICKERBOCKER—Otis Skinner in Kismet—20th week—156 to 163 times.

LIBERTY—Henry Miller in The Rainbow—9th week—64 to 73 times.

LITTLE—Closed May 4.

LYRIC—Patience—1st week—1 to 8 times.

MANHATTAN OPERA HOUSE—Stock co. in The Fortune Hunter—42d times, plus 12 times.

MAXINE ELLIOTT'S—Charles Hawtree in Dear Old Charlie—4th week—25 to 33 times.

METROPOLIS—Oscar—18th week—115 to 125 times.

MINER'S BOWERY—American Burlesquers.

MINER'S BRONX—Follies of the Day.

MINER'S NINTH AVENUE—Big Review Burlesquers.

MURRAY HILL—The Passing Parade Burlesque.

NEW AMSTERDAM—Robin Hood—1st week—8 times.

OLYMPIC—Ornate Girls Burlesquers.

PARK—The Quaker Girl—29th week—231 to 238 times.

PEOPLE'S—Corse Payton Stock in The Resurrection—12 times.

PLAYHOUSE—Bought and Paid For—33d week—281 to 289 times.

PROFESSOR—Stock co. in Going Some—98 times, plus 10 times.

REPUBLIC—Closed April 20.

THALIA—Howard Thurston—1st week.

THIRTY-NINTH STREET—A Butterfly on the Wheel—18th week—137 to 144 times.

VICTORIA—Vanderbilt.

WALLACK'S—George Arliss in Disraeli—34th week—272 to 279 times.

WEST END—Corse Payton Stock in The Spendthrift—184 times, plus 12 times.

WINTER GARDEN—Whirl of Society—10th week.

WINDMILL MOULIN ROUGE—A Winsome Widow—5th week—29 to 36 times.

## DATES AHEAD.

Received too late for classification.

AL REEVES'S BIG BEAUTY: Cleveland, O. 6-11.

BERNHARDT-SARAH CAMILLE PICTURES: Chicago, Ill. 5-11.

## NEW YORK THEATRES.

## NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Leo Shubert, Inc.

## WINTER GARDEN

BROADWAY and 30th ST.  
Tel. 411 Col. Evgs. at 8. Mats. Tuesday, Thursday and Saturday at 3. Best Seats, \$1.00.  
Smoking Permitted

NEW SPRING EDITION OF

## WHIRL OF SOCIETY

CASINO Broadway and 39th Street.  
Phone. 3846 Bryant.  
Evgs. 8:15.  
Mats. Wednesday and Saturday 2:15.

THE MESSRS SHUBERT Present

## JAMES POWERS T.

In a New Musical Production

## Two Little Brides

DALY'S Broadway and 30th Street.  
Tel. 5073 Mad. Sq. Evgs. 8:15  
Mats. Wed. and Sat. 2:15

Special Star Production of

A New Play

By W. SOMERSET MAUGHAM

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Cast Includes:

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Charles Cherry Grace LaneBROADWAY THEATRE  
42nd St. bet. 5th Ave. and 6th Ave.  
Phone 101 Bryant  
Evgs. 8:15. Mats. Wed. & Sat. 2:15  
LAST WEEK

## Weber and Fields

JUBILEE COMPANY OF 100  
In HOKEY POKEY and BUNTY BULLS  
and STRINGSBeg. May 13—Matinees Daily 2:30 to 5:15.  
Evgs. 8:30, 2:30 to 5:15.  
ABORN ENGLISH GRAND OPERA CO.  
In "HANSEL AND GRETEL."

## HIPPODROME

Sixth Avenue, 43d-44th Streets  
Direction MESSRS. SHUBERT  
Twice Daily—3 and 8 P. M.  
Best Seats at Matinees, \$1  
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## NEW MAMMOTH DURBAR CIRCUS

A Series of Stupendous Spectacles  
Around the World39th STREET THEATRE—39th St., near Broadway  
Tel. 413 Bryant. Evgs. 8:15.

Matinees Wednesday and Saturday, 2:15.

MR. LEWIS WALLER has the honor to submit

## A BUTTERFLY ON THE WHEEL

Noted English Drama with Excellent Cast.

LYRIC 42nd Street West of Broadway.  
Phone 5216 Bryant. Evgs. 8:15. Mats. Wed. & Sat. 2:15.

Star Revival of Gilbert &amp; Sullivan's Masterpiece

## PATIENCE

De Wolf Hopper, Cyril Scott, Eugene Cowles, George J. Macfarlane, Arthur Aldridge, Marie Dora, Eva Davenport, Christine Nielsen, Viola Gillette, Alice Brady.

WILLIAM COLLIER'S 41st St. bet. 5th Ave. and 6th Ave.  
Tel. 5194 Bryant.  
Evgs. 8:15. Mats. Tue., Thurs. & Sat. 2:15

## Bunty Pulls

The Strings

## CENTURY (Formerly New Theatre.)

62d Street and 5th Ave.  
Phone 8800 Col. Evgs. 8:15 sharp.  
Matinees Wednesday and Saturday, 2:15 sharp  
Evgs. and Sat. Mat., 5:00 to 8:00

Popular Price Matinee Wednesday

## THE GARDEN OF ALLAH

WALLACK'S Broadway and 30th Street.  
Evgs. at 8:20.  
Matinees Wednesday and Saturday, 2:20.

Popular Wednesday Matinee, 5:00 to 8:15.

## GEORGE ARLISS

In Louis N. Parker's Play,

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WITH A NOTABLE CAST

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M. COHAN'S and 43d St. Evgs. 8:15

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In a New Musical Comedy

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With HARRY GILFOIL

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BERNHARDT-RELANE MOTION PICTURES:

Montreal, Can., 13-15.

BLACK PATRI (H. Voelkel): New York city 13-15.

BOHEMIAN BURLESQUERS (Al. Lubin): Cleveland, O. 6-11. Baltimore, Md. 13-15.

BON TONS (Jesse Burns): Detroit, Mich. 13-15.

BUFFALO BILL AND PAWNEE BILL: Providence, R. I. 13.

ORACKERJACKS (Bob Manchester): Detroit, Mich. 6-11.

DANTE'S INFERNO: Philadelphia, Pa. 13-15.

DREAMLAND BURLESQUERS (Dave Marion): Toronto, Can. 6-11. Buffalo, N. Y. 13-15.

FAY FOSTER: Buffalo, N. Y. 13-15.

GOTHAM STOCK: Jersey City, N. J., May 6—Indefinite.

HACKETT, JAMES K. (W. F. Muenster): Detroit, Mich. 13-15.

HILLMAN'S IDEAL (Frank Manning): Beloit, Kan.—Indefinite.

HIMMELIN'S IDEAL STOCK (Ira E. Hart): Warren, Pa. 6-11.

LADY BUCCANNERS (Henry M. Strouse): Rochester, N. Y. 6-11.

MADAME X (Henry W. Savage): Cleveland, O. 13-15.

ORLENEFF, PAUL M. (B. C. Emanuel): Providence, R. I. 6-11.

PEARL MAIDEN: Detroit, Mich. 10, 11.

QUEEN OF BOHEMIA (Max Spiegel): Rochester, N. Y. 6-11.

QUEENS OF THE JARDIN DE PARIS (Joe Howard): Brooklyn, N. Y. 6-11.

RUNAWAY GIRLS (Peter S. Clark): Toledo, O. 6-11.

TAXI GIRLS (Hurtig and Season): Brooklyn, N. Y. 6-11. Baltimore, Md. 13-15.

TOBE LILIES (D. B. Williamson): Brooklyn, N. Y. 6-11.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Toronto, Can. 6-11.

YOUNG BUFFALO'S WILD WEST AND OCEANEL CUMMING'S FAR EAST: Detroit, Mich. 13, 14.

ZALAH'S OWN (W. C. Cameron): Detroit, Mich. 6-11.



# AMUSEMENTS THE COUNTRY OVER

## CALIFORNIA

**SAN FRANCISCO.**—COLUMBIA: Alice Lord April 22 delighted big house. ALCAZAR: Seven Days 22-27; by stock co.; well presented. COURT: Over Night 21-4. SA-VOY: Kolb and Dill 22-27 in new version of The Politicians. ORPHEUM: Blanche Walsh in Two Women 22-27 pleased good business. EMPRESS: The Devil and Tom Walker 22-27. PANTAGHEN'S: Lancaster Seutette 22-27. AMERICAN: Alice and Cady 22-27; good houses. A. T. BARNETT.

**LOS ANGELES.**—MAJESTIC: Balkan Princess April 21-27 pleased. Marjorie Bambau in Cousin Kate 28-4. MASON: Blanche Bates in Nobody's Widow 22-27 drew well and pleased. Spring Maid 29-4 (return). HELASCO: Stock co. in The Commuters 22-28, with Alice John, and Harry Metayer: fine performances and good business. BURBANK: The Stranger 21-27. Madame X 28-4. DON W. CARLTON.

**OAKLAND.**—MACDONOUGH: Pink Lady: fair co. and business. LIBERTY: Bishop's Players April 22-28 pleased capacity. COLUMBIA: Columbia Stock co. 21-27 satisfied good business. ORPHEUM: McIntire and Heath 22-29 pleased good business.

**FRESNO.**—BARTON: Merely Mary Ann April 17 pleased big house. Man from Home 26, and Pink Lady 28, 29: both pleased.

## COLORADO

**DENVER.**—BROADWAY: Henrietta Crossman in The Real Thing April 29-4. Louise Gunning in The Balkan Princess 6-11. ORPHEUM: Valerie Bergere in a powerful playlet. Judgment 29-5; head bill; well received. AUDITORIUM: Madame Calve 2: under local direction of Robert Slack. GRANVILLE F. STURGIS.

**COLORADO SPRINGS.**—OPERA HOUSE: Miss Hake in The Spring Maid April 22 pleased. R. O. Henrietta Crossman in The Real Thing 27 pleased capacity. Louise Gunning in The Balkan Princess 4. NEW BURNS: Russian Symphony Orchestra 8: good prospects.

## CONNECTICUT

**BRIDGEPORT.**—POLI'S: Robert M. Sherry's premiere of The Milk Inspector April 29-4 packed the house at nearly every performance (including daily matinees), and in some respects was the best-remembered of Mr. Sherry's plays. Charles Dickerson romped home a clear leader in this fun, with Charles Jewett leading the field by a good margin. Hattie Steinbach played two characters in addition to the lead, and Martha Hurd's "silk-and-lisle" bank was a hit. In the moments when Bernard Brill forgot that somebody told him he looked like John Ince, he was good, and Clara Brill's work was excellent throughout. Lee Louche was as lively as a negro town politician. Taken altogether, the play is a distinct triumph. LYRIC: Raffles 29-4 is bringing Mr. Conness and Mr. Carroll new laurels in the Belter and Holland roles. WILLIAM F. HOPKINS.

**HARTFORD.**—PARSONS: Montezomery and Stone April 27: light business. Everywoman 29 pleased large house. Excuse Me 6, 7 drew well and pleased. A. DUMONT.

**NEW BRITAIN.**—RUSSELL: The Girl of the Underworld April 27 pleased light business.

**WILLIMANTIC.**—LOOMER: The Rosary April 26 pleased good business.

## FLORIDA

**JACKSONVILLE.**—DUVAL: The James P. Lee's Musical Comedy co. in A Night On April 21-24 pleased fair business. Same co. in The Runaways 25-27: fair business. ORPHEUM: Monroe Hopkins and Lola Axtell, the Three Dreamers. Brent Hayes, Mabel Sherman, and the Gerard co. 21-27: good bill and business. ITEM: H. B. Snell and associates have purchased the Duval Theatre property from Weston and Hayward. The change in ownership will in no wise affect the lease of Manager James B. Deicher.

## IDAHO

**BOISE CITY.**—PINNEY: The Squaw Man April 25, 26 pleased good business. ORPHEUM: The Tenderfoot: Le Moyne Stock co.: 22-29 pleased.

## ILLINOIS

**QUINCY.**—EMPIRE: De Armond Sisters April 22-4 (except 24 and 25) pleased good business. Third Degree 24 (usher's benefit) pleased big house. Richards and Pringle's Minstrels 28 pleased two good houses.

**ROCKFORD.**—GRAND: Mutt and Jeff April 26 pleased two fair houses. Deen Purple 24 pleased fair house. Al. G. Field's Minstrels 27 pleased good business.

## INDIANA

**INDIANAPOLIS.**—SHUBERT MURAT: Little Women April 15-20 pleased good business. Blue Bird 22-27: large and appreciative audiences. PARK: Holden Stock co. opened Spring and Summer season 22-27. KRITZ'S: Charlotte Perry headed bill 22-27, and pleased good houses. PEARL KIRKWOOD.

**KENDALLVILLE.**—BOYER OPERA HOUSE: Servant in the House April 16 pleased good business. The Wolf 24 pleased fair house. Cinderella 26 (home talent) delighted full house. Elks' Minstrels 29, 30 (local talent), assisted by the Belford Brothers, Dick Ferguson, and Bert Reed, gave two best ever given here: full house.

**SOUTH BEND.**—OLIVER: Illustrated Lecture on Passion Play April 15-20: fair business. AUDITORIUM: Ralph Hers in Dr. De Luxe 20, 21 pleased good business. Get-Rich-Quick Wallingford 23 pleased good house. Bohemian Girl 27, 28: deservedly good business.

**MICHIGAN CITY.**—ORPHEUM: W. C. Cushman in The Toy Maker's Dream April 29 pleased good business. ITEM: Otto Dunker has been reappointed house manager.

**GOSHEN.**—JEFFERSON: The Smart Set, with Salem Tutt Whitney in The Mayor of New Town, April 24 pleased small houses. Stetson's U. T. C. 27 pleased two big houses.

**HAMMOND.**—THEATRE: Al. G. Field's Minstrels April 21-27 delighted good business. ORPHEUM: Millionaire Kid 24-28 (return) drew well and pleased.

**ANGOLA.**—THEATRE: Cow and the Moon April 25: good co. and business.

## IOWA

**DES MOINES.**—PRINCESS: Princess Stock co. in Madame X April 28-4: season closes 11. BECHTEL: Girl and the Tramp 8 pleased two good houses. ORPHEUM: Russian Orchestra 21-27 pleased well. MAJESTIC: Homer G. Garber, a former resident, was on bill 28-1 and pleased. H. M. HARWOOD.

**IOWA FALLS.**—METROPOLITAN: James P. Green in The Dashing Widow April 27: fair business. FRANK E. FOSTER.

**DAVENPORT.**—BURTIS OPERA HOUSE: McFadden's Flats April 22-28 satisfied fair business. Merry Mary 29-1 pleased good house. GRAND: Theodore Thomas's Orchestra 28-35 pleased four good houses.

**CLINTON.**—THEATRE: Al. G. Field's Minstrels April 25 pleased good business. FAMILY: Knickerbocker Stock co. 29-4 pleased good business.

**WATERLOO.**—THEATRE: Al. G. Field's Minstrels April 23 pleased good business. As Told in the Hills 27 failed to appear.

**DUBUQUE.**—GRAND: Field's Minstrels April 26 delighted big house. At Sunrise 28: good business.

## KANSAS

**HUTCHINSON.**—CONVENTION HALL: Minneapolis Symphony Orchestra April 22, 23: direction of Emil Oberdorfer: pleased good business.

**COLUMBUS.**—MCGHIE'S: The Kitties April 27 pleased good business; season closed.

**OTTAWA.**—ROHRRAUGH: The Barrier April 22 pleased fair business.

## KENTUCKY

**OWENSBORO.**—GRAND: Guy Hickman Stock co. April 22-27 (except 26) pleased big business. Paul Gilmore in The Mummy and the Humming Bird 26 pleased fair business.

**HENDERSON.**—PARK: Mummy and the Humming Bird April 25: fair business.

**MAYSVILLE.**—WASHINGTON: Howe's pictures April 25 pleased big business.

## MAINE

**LEWISTON.**—EMPIRE: Excuse Me April 25: fair co.; good house. Billie Burke in The Runaway 30 delighted packed house.

**BANGOR.**—THEATRE: Billie Burke in The Runaway April 29 delighted big business.

## MASSACHUSETTS

**FALE RIVER.**—SAVOY: Little Rebel April 26, 27 pleased three good houses. ACADEMY: William Raynor and Viola Keene headed good bill 29-1. William Raynor, a strong local favorite, renewed old acquaintances during his engagement 29-1, and was well entertained by his many friends. W. F. GEE.

**LOWELL.**—OPERA HOUSE: Billie Burke in The Runaway 2 pleased good business. MERRIMACK SQUARE: Scotch week: Tenor Players April 24-4: good business. ACADEMY: Hatfield Stock co. 29-4 pleased good business.

**BROCKTON.**—HARHAWK: Thompson-Woods Stock co. April 29-4 pleased good business. CITY: Excuse Me 30 pleased big house. NEW BEDFORD.—HATHAWAY'S: Lester Longman Players April 29-4 pleased big business.

**SOUTHBRIDGE.**—BLANCHARD'S: Chicago Stock co. April 29-4 pleased good business.

**GLOUCESTER.**—UNION HILL: The Confession April 29 pleased fair house.

**HOLYOKE.**—EMPIRE: Empire Stock co. April 29-4 pleased good business.

**WORCESTER.**—POLI'S: Poli Stock co. opened April 29: good business.

## MICHIGAN

**KALAMAZOO.**—FULLER: Smart Set April 29 drew small house. Cow and the Moon 27 pleased two fair houses. Sheehan Opera co. 2 and Filtrint Princess 4: both pleased.

**BIG RAPIDS.**—COLONIAL: Beverly of Graustark April 15 pleased capacity. The Gamblers 16 pleased fair house. Cat and the Fiddle 22: good co. and business.

**COLDWATER.**—TIBBITS: Cow and the Moon April 25 pleased big business. Le Brun Grand Concert 30: house sold out. Graustark 3 drew well and pleased.

**SAULT STE. MARIE.**—SOO: The Gamblers April 16 pleased capacity. Champion-Richmond Tabloid Stock co. 23-29: fair co. and business.

**JANESVILLE.**—NEW THEATRE: Light Eternal April 27 pleased good business. Beverly of Graustark 2 pleased.

**ADRIAN.**—CROWELL: Light Eternal April 25, 24 pleased fair house.

## MINNEAPOLIS

**MINNEAPOLIS.**—SHUBERT: Excuse Me 5-8 drew well and closed season. METROPOLITAN: Thurlow Bergen Stock co. 5-8, and John Drew in A Single Man 9-11. CARLTON W. MILES.

## MINNESOTA

**ST. PAUL.**—METROPOLITAN: Thurlow Bergen Players April 28-4: opened to capacity. John Drew 6-8. Bergen Players 9-11. Lulu Glaser 12-15. STAR: Williams's Imperials 23-4: good business. JOSEPH J. PFISTER.

**WINONA.**—OPERA HOUSE: Louisiana Lou April 27 pleased fine business.

## MISSISSIPPI

**TUPELO.**—FAIR PARK: Russian Symphony Orchestra April 24 delighted good business.

## MISSOURI

**ST. LOUIS.**—OLYMPIC: Trail of the Lonesome Pine April 15-27 drew well and pleased. GARRICK: How's your picture? 29-4: good business. KIDLING 28-4. COLUMBIA: Mrs. Sidney Drew's one-act play, The Still Voice, and Lionel Barrymore, Doris Rankin, and S. Rankin Drew head bill 21-27. Other features were McMahon and Chappelle, Berniviet Brothers, Jarrow, Boyce and Brazil, Maria and Bronski, and Graham Moffat's Scottish Players in the sketch, The Concealed Bed. AMERICAN: Fald in Fall 21-27. The Stampede 28-4. ODEON: German Stock co. in Im Weissen Rosen (White Horse Tavern) 21: largest audience of season. STANFORD: Zenobia and her dance of a thousand mirrors 21-27. Queen of Follies Bergere 28-4. GAYETY: Bowery Burlesques 21-27. Vanity Fair 28-4. VIVIAN S. WATKINS.

**KANSAS CITY.**—WILLIS WOOD: Woodward Stock co. opened second week April 29-4 to good business. GRAND: Graustark 29-4: good co. and business. SHUBERT: Lorman Howe's pictures 29-4: excellent business. GAYETY: The Merry Whirl 29-4, with James Morton and Frank Moore: big business. OENTURY: Darlings of Paris 29-4, with Gladys Sears and J. Theo. Murphy: good co. Jardin de Paris Girls 5-11. D. KERRY CAMPBELL.

**ST. JOSEPH.**—LYCEUM: Morton and Moore in The Merry Whirl April 21-24 pleased good business. Lillian Fitzgerald deserves special mention. The Barrier 25-27: good co.: well received.

**DE SOTO.**—JEFFERSON: Mrs. Wigan of the Cabaret Patch April 11: big business. UNDER CANVAS: King of the Cattle Ring 17: fair business.

**LOUISIANA.**—BURNETT-BULL: Woolford Stock co. April 22-29 pleased good business.

**HANNIBAL.**—PARK: Harvey Stock co. April 22-27 pleased good business; season closed.

## MONTANA

**BUTTE.**—BROADWAY: Newlyweds forced to cancel April 24, due to non-arrival of baggage. Lulu Glaser in Miss Dodelback 11 pleased good business. FAMILY: Gillette Stock co. 28-4.

## NEBRASKA

**OMAHA.**—BRANDEIS: Henrietta Crossman in The Real Thing April 18-20 pleased good business. Al. G. Field's Minstrels 21 pleased fair business. The Goose Girl 2-4. GAYETY: Columbia Burlesquers 21-27: excellent business. The College Girls 28-4. AMERICAN: Woodward Stock co. in My Friend from India, Who Goes There? 28-4. KRUG: Darlings of Paris 21-27. ROYD: Margaret Hillington in Kindling 9-11. ITEMS: Emil Brandeis, one of the three brothers owning the Brandeis and American theatres, was among the last on the ill-fated Titanic. Memorial services were held for Mr. Brandeis in the theatre Sunday morning, and so great was the interest that hundreds were turned away. The proposed theatrical censor ordinance has been indefinitely shelved by the City Council. J. RINGWALT.

**LINCOLN.**—OLIVER: Henrietta Crossman in The Real Thing April 25 pleased two good houses. Barrow-Winninger Players 29: opened Summer season in The Fortune Hunter.

**BEATRICE.**—LYRIC: Wildcat Troupe April 22-24 pleased good house. Rhea Keene and co. 25-27 pleased 8, R. O.

**GRAND ISLAND.**—BARTENBACH'S: Hillman's Stock co. April 29-30: good co.: fair business.

## NEVADA

**RENO.**—MAJESTIC: Hugo's Minstrels April 24, 25: fair business. Little Miss Fix-it 4 drew well and pleased.

## NEW HAMPSHIRE

**MANCHESTER.**—PARK: Littlest Rebel April 22 pleased big business. Dockstader's Minstrels 25: good house. The Confession 24: good co.: fair business. AUDITORIUM: Vanderbilt 22-27: good business. MECHANICS: Reopened 24: under management of D. A. Gallagher: vaudeville and pictures.

## NEW JERSEY

**BURLINGTON.**—AUDITORIUM: The Chocolate Soldier April 22 pleased big business. UNDER CANVAS: Frank A. Robbins 30: good business. ITEM: Ruby Tachar was a visitor 28. J. WILL BURR.

**JERSEY CITY.**—MAJESTIC: Howard Thurston April 29-4 pleased good business. The Country Boy 6-11. MONTICELLO: Gotham Stock co. opened 8 in St. Elmo.

**PATERSON.**—LYCEUM: Black Fatti 2-4 pleased good houses. OPERA HOUSE: Stock co. in The Commuters 29-4 pleased good business. EMPIRE: The Musical Stock co. 29-4: well received.

**CAMDEN.**—TEMPLE: Buster Brown April 25-27 pleased big business; co. closed season 27. De Vonde Stock co. 29-4 pleased good business.

**HOBOKEN.**—GAYETY: Guy Bates Post (social engagement) and stock co. in The Nigger April 29-4: big business.

## NEW YORK

**BUFFALO.**—STAR: Bonstelle Stock co. April 29-4 pleased capacity. SHEA'S: Emma Carus headed bill 29-4: well received. GARDEN: Max Spiegel's Queen of Bohemia 29-4 pleased big business. LAFAYETTE: Zallah's Own co. 29-4 drew well. J. W. B.

**SYRACUSE.**—WITTING: Ralph Keiffer April 29, in The Viridian April 29-4: usual big business. EMPIRE: George Evans's Minstrels 26, 27 pleased good houses. GRAND: Digby Bell in It Happened in Topeka 29-4 delighted big business. E. A. BRIDGMAN.

**ALBANY.**—HARMANUS BLEEKER HALL: Letell-Vaughan Stock co. April 29-4: good business. EMPIRE: Hartley's Glower Girls 25-27 pleased big business. GAYETY: Rozetta Girls 29-4 drew well and pleased. GEORGE W. HERRICK.

**SCHENECTADY.**—VAN CUYLER: Maller-Dennison co. April 29-11 pleased good business. MOHAWK: Honeymoon Girls 29-1 pleased fair houses and closed business season. NAT SAHR.

**ELmira.**—LYCEUM: Top o' the World 2 canceled. COLONIAL: Stanford and Western Players April 29-5 pleased good business. FEDERATION: Academy Minstrels 26, 27 pleased capacity. J. MAXWELL BEERS.

**WATERTOWN.**—CITY: George Ethan Allen and local talent in The Man Who Won April 26, 27 pleased big business. George Evans's Minstrels 30 pleased. DON HOLBROOK.

**GLENS FALLS.**—EMPIRE: Naughty Marietta April 29 pleased two good houses. Franklin Stock co. opened 22-27: good business. Rebecca of Sunnybrook Farm 6, 7 drew well and pleased.

**AUBURN.**—JEFFERSON: Jefferson Stock co. April 30-11 pleased good houses. AUDITORIUM: Raymond Hitchcock in The Red Widow 7 drew well and pleased.

**GENEVA.**—SMITH: Evans's Minstrels April 30 pleased big house. William Hawtry 1 pleased good business and closed local season.

**BINGHAMTON.**—STONE: Get-Rich-Quick Wallingford April 24 pleased big house. The Red Widow 29: house sold in advance.

**OGDENSBURG.**—OPERA HOUSE: George Evans's Minstrels April 29 pleased fair house. Mutt and Jeff 30: fair house.

**NEWBURGH.**—ACADEMY: Florence Weber in Naughty Marietta April 27 pleased good business.

**LOCKPORT.**—HODGE: Himmelstein's Associate Players April 15-30 pleased eleven good houses.

**SARATOGA SPRINGS.**—BROADWAY: Freckles April 30 pleased fair house.

**CORNING.**—OPERA HOUSE: Mattie Stock co. April 22-27 pleased big business.

**BATAVIA.**—DELLINGER: Earle Stock co. April 29-5 pleased good business.

**WELLVILLE.**—BALDWIN: The Rosary April 27 pleased light business.

**HERKIMER.**—GRAND: Majestic Stock co. 1: opened to good business.

**SALAMANCA.**—ANDREWS: The Rosary April 24 pleased capacity.

## OHIO

**CLEVELAND.**—COLONIAL: Little Miss Brown with Madge Kennedy in leading role April 22: first time on any stage: pleased good business. Just Like John 29-4. OPERA HOUSE: Chauncy Olcott 22-27 pleased good houses. CLEVELAND: Nowell Opera co. 22-27: well received. LYCEUM: Around the Clock 22-27: fair attraction. EMPIRE: Big Banner Show, with Blanche Reid 22-27: packed houses. STAR: La Belle Helene in The Penitent Winners: fair offering: good business.



**PRISCILLA.**—Lottie Mayer in swimming exhibition headed bill 22-27; good business.—**PROSPECT** and **GRAND.**—Vaudeville 22-27; good business. **GEORGE M. DOWNS.**

**TOLEDO.**—LYCUM: Lillian Buckingham in The Stampedee April 18-20. Norman Hackett Stock co. opened 21; enthusiastically received. Seven Days 22-24.—**VALENTINE.**—Kodak Freres 25.—The Court 26, 27; well received. Joseph P. Sheehan 28.—**KEITH'S.**—Good bill 22-27; headed by Ames Scott and Henry Keane in Drifting. Keith Stock co. 29.—**COLUMBIA.**—Lorch-Fay Players 22-27.—**EMPIRE.**—Midnight Maidens 22-27 pleased good business.

**JANE CURTIS.**  
**COLUMBUS.**—COLONIAL: Sothern and Marlows April 29-1 pleased capacity.—**HARTMAN.**—New Stock co. opened 22 pleased good business.—**HIGH STREET.**—Season closed with The Cozy Corner Girls 29-4.

**K. D. McMAHON.**  
**SIDNEY.**—LYRIC: White Squaw Man 8; good co.; fair house. Sunny South Minstrels 11-15 pleased good business. Yama Yama Girls April 4-6 pleased good business. The Deans 8-10 pleased. Lilly Stock co. 15-20 pleased capacity.

**HAMILTON.**—SMITH'S: Lewis Oliver Stock co. April 21-24; fair business. U. T. O. 25-28.—**ITEM.**—Lewis Oliver co. closed profitable engagement of twenty weeks May 7.

**YOUNGSTOWN.**—GRAND: Wright Huntington Players April 22-27 pleased capacity.—**ITEM.**—Daniel Frohman was a visitor 20.

**BELLEFONTAINE.**—GRAND: Cow and the Moon April 11 pleased fair business. Wine, Woman and Song 18 canceled.

**TIFFIN.**—GRAND: Top o' th' World April 15 pleased fair business. Filtrine Princess 19 pleased good house.

**PORTSMOUTH.**—GRAND: Red Rose April 23 pleased fair business. Howe's pictures 25 pleased fair house.

**NORWALK.**—GILGER: Nancy Boyer Stock co. April 29-4 pleased good business.

**AKRON.**—COLONIAL: Girl of My Dreams April 24 pleased good business.

**CIRCLEVILLE.**—GRAND: Coburn's Great-er Minstrels April 7 pleased.

## OKLAHOMA

**MUSKOGEE.**—HINTON: North Brothers' Stock co. April 21-11; good houses.

**MALESTER.**—HUBBY: Viola Allen April 23 pleased big business.

## OREGON

**PORTLAND.**—HEILIG: May Robson in A Night Out and Rejuvenation of Aunt Mary April 23-29 pleased good business.—**BAKER.**—The Spoilers 23-29 pleased packed houses; last week of engagement of Maude Long and William Mack 30-4. **JOHN T. LOGAN.**

## PENNSYLVANIA

**READING.**—ACADEMY: The Unwritten Law April 10 delighted two large audiences.—**ITEMS:** Alice Hubbard, wife of Elbert Hubbard, of Roycroft fame, spoke in Balala Temple 25 to a large and appreciative audience. Her subject was "A Woman's World."—Hughes Dougherty, late of Dumont's Minstrels, Philadelphia, was a headliner at the Hippodrome 28-27.

**SCRANTON.**—LYCUM: The Million April 20 pleased two good houses. Sweetest Girl in Paris 23 canceled. Jumping Jupiter 25; good co.; packed house.—**POLA'S.**—Poll Stock co. opened 6 in Madame X; capacity; pleased.

**OIL CITY.**—THEATRE: Top o' th' World April 30 failed to please good house. Beverly of Granstark 27 pleased light business. Himmels's Associate Players 29-4; opened; to fair business.

**CHAMBERSBURG.**—ROSEDALE: Pickert Stock co. April 29-4; good business.—**UNDER CANVAS:** John H. Sparks 26; good performance; fair business; stormy weather.

**NORRISTOWN.**—GRAND: Ursiner's College Mandolin and Glee Club April 9 pleased fair house.—**GARRICK:** Dewar's Circus 29-2; headed good bill and pleased.

**HAZLETON.**—GRAND: Dornier Players in The Parish Priest April 4-20 pleased large audiences entire week. J. S. Woods in the title role scored decided hit.

**WILLIAMSPORT.**—LYCOMING: Orpheum Minstrels April 29, 30 (local) pleased good business.—**FAMILY:** Bernhardt pictures 29, 30 pleased good houses.

**WILKES-BARRE.**—GRAND: Get-Rich-Quick Wallingford April 25 pleased capacity. Richard Carle and Edna Wallace Hopper 27 pleased capacity.

**HARRISBURG.**—MAJESTIC: Merry Burlesquers April 24; good co. and business. New-lyrics 25 pleased good houses. Kitty Gordon 26 pleased.

**JOHNSTOWN.**—CAMBRIA: Cambria Stock co. April 29-4; stock season closed. Girl of My Dreams 30 pleased big business.

**ALLENTOWN.**—LYRIC: The Unwritten Law April 20; two fair houses. Royal Welsh Choir 23 pleased large house.

**POTTSVILLE.**—GRAND: Black Patti April 26 pleased fair business. Chocolate Soldier 27; fine co.; moderate business.

**ALTOONA.**—MISLER: Girl of My Dreams 1 pleased good business. Red Rose 2, 3 pleased fair houses.

**CORRY.**—LIBRARY: Top o' th' World April 29 failed to please big house. The Bosary 3 pleased.

**BRADFORD.**—THEATRE: Hunter-Sparth Stock co. April 29-4; good co. and business.

**BUTLER.**—MAJESTIC: Home Stock co. April 29-11 pleased good business.

**RIDGEWAY.**—OPERA HOUSE: The Rosary April 29 delighted good houses.

**POTTSVILLE.**—ACADEMY: Dornier Players April 22-27; good business.

## RHODE ISLAND

**PROVIDENCE.**—OPERA HOUSE: Aborn Opera co. closed season abruptly 4.—**KEITH'S:** Albee Stock co. April 29-11 pleased good business.—**EMPIRE:** Empire Stock co. 29-11 pleased good houses.—**WESTMINSTER:** The World of Pleasure 29-4, with Will Fox and Harry Marks. Hastings's Big Show 6-11; closes season at this house. **H. F. HYLAND.**

**WOONSOCKET.**—BLOU: Blou Stock co. April 22-27 pleased good business.—**OPERA HOUSE:** The Geisha 22, 23; under direction of Edward B. Lally, for benefit of local hospital.

**NEWPORT.**—OPERA HOUSE: Littlest Rebel April 25 pleased big house. Country Boy 27 drew well and pleased. Excuse Me 4 delighted big business.

## SOUTH CAROLINA

**CHARLESTON.**—ACADEMY: Passing of Third Floor Back April 15; S. H. O. Damrosch Orchestra 23 pleased good house.

## TEXAS

**EL PASO.**—THEATRE: Ferris Hartman in The Campus April 26, 27 pleased big business. Girl and the Boy 28 pleased big house; season closed.—**ALBION:** Opened 29 by World's Fair Stock co.; good outlook for long engagement.

## UTAH

**SALT LAKE.**—THEATRE: Nobody's Widow April 18-20; warmly received; good business. Miss Hakes in The Spring Maid 25-27 drew well and pleased.—**COLONIAL:** Kinemacolor pictures 18-27; interested good business.—**GARRICK:** Max Fleman in Mary Jane's Pa 18-20; well received. Man on the Box 22-27.—**ORPHEUM:** Valerie Berzere and Ida Fuller shared honors 22-27. **O. E. JOHNSON.**

**LOGAN.**—THATCHER: House destroyed by fire April 17.—**TRIPLE HALL:** The Squaw Man 20; excellent co. and business.

## VERMONT

**BARRE.**—OPERA HOUSE: Girl from Rector's April 24; fair co. and house. Old Homestead 1 pleased usual business.

**ST. ALBANS.**—WAUGH'S: Dear Old Billy April 23 pleased fair house. Old Homestead 26 pleased fair business.

**WOONSOCKET.**—MUSIC HALL: Old Homestead 3 pleased usual good business.

**BENNINGTON.**—OPERA HOUSE: Myrtle Harder co. April 29-4 pleased capacity.

**NEWPORT.**—LANE'S: Gladys-Klarke co. April 29-1; fair co.; good business.

## VIRGINIA

**PETERSBURG.**—ACADEMY: Buster Brown April 24 pleased two good houses.

## WASHINGTON

**SEATTLE.**—METROPOLITAN: Elsie Janis in The Slim Princess April 21-27; medium and large houses; pleased.—**MOORE:** New grand opera, Narcissa, 22-24; pronounced success. William Faversham in The Faust 25-27; opened to big house.—**COLISEUM:** On the Frontier 21-27, with Florence Bell and William Brewer in leads; medium business.—**SEATTLE:** Jennie Shilley co. 21-27 pleased.

**SPOKANE.**—AUDITORIUM: Adeline Dunlap and Harry Mahall in Madame X April 22, 23 pleased good houses. U. T. O. 24, 25, and Lulu Glaser in Miss Dulsack 26-28; both pleased. Rebecca of Sunnybrook Farm 1-4 drew well and pleased.—**AMERICAN:** Keating and Flood's Musical co. closed 27. **W. C. MCCREA.**

**TACOMA.**—THEATRE: Elsie Janis in The Slim Princess April 19, 20 pleased fair business. William Faversham in The Faust 22, 23 pleased light business. Rebecca of Sunnybrook Farm 26, 27 pleased three large houses.

**ELLENBURG.**—THEATRE: Lulu Glaser in Miss Dulsack April 22 pleased fair house; deserved better.

## WEST VIRGINIA

**FAIRMONT.**—GRAND: Red Rose April 29; closed satisfactory season.

## WISCONSIN

**KENOSHA.**—RHODE: William Owen T. failed to please two fair houses. Prince of Ten- night 11 pleased capacity. Mutt and Jeff 14 pleased two good houses. Kindling 15; well received. Louisiana Lou 18 pleased capacity.

**SUPERIOR.**—GRAND: Buntz Pulls the Strings April 27 delighted big house. Alma, Where Do You Live? 30 pleased good business. New-lyrics 6 drew well and pleased.

**MADISON.**—FULLER: Lion and the Mouse April 21 pleased small house. My Spanish Queen 28; poor co.; fair house. Mrs. Carter in Two Women 30 delighted good house.

**EAU CLAIRE.**—OPERA HOUSE: Louisiana Lou April 25. Roy Binder was transferred from the Chicago co. for the occasion and enthusiastically received.

**PORTAGE.**—OPERA HOUSE: Mutt and Jeff April 26 pleased light business. Sherman-Kelly Stock co. 29-1 pleased big business.

**WAUSAU.**—GRAND: Lion and the Mouse April 29 pleased good house. Pabst Stock co. 3, 5; opened well.

**BELOIT.**—WILSON'S: Moulin Rouge Girls April 25; big house. Keith-Sherman Stock co. 8-10.

**JANESVILLE.**—MYER'S GRAND: Mutt and Jeff April 27 pleased fair business.

**LA CROSSE.**—THEATRE: Louisiana Lou April 28 pleased good house.

## WYOMING

**LARAMIE.**—OPERA HOUSE: Introduce Me April 3 pleased good house.

## CANADA

**MONTREAL.**—QUE.—HIS MAJESTY'S: Rebecca of Sunnybrook Farm April 22; co. and business good. Spring Maid 30, with Gene Lumsden, pleased good house. Get-Rich-Quick Wallingford 6-11.—**PRINCESS:** Baby Mine 22-27; capable co. and pleased. The Million 29-4 pleased good houses.—**NATIONAL:** L'Aiglon 22-27; by special request. Papa, the bright star, which made such a hit at the Gymnase, Paris, last year is the bill 29-4.—**ROYAL:** Gaiety Girls 22-27; second week and pleased.—**ORPHEUM:** Woodchopping Contest between Harry Jackson and Peter McLaren 22-27; headed good programmes. **W. A. TREMAYNE.**

**TORONTO.**—ONT.—ROYAL: Everywoman April 24-4 pleased good business. Kinemacolor pictures 6-11.—**PRINCESS:** Get-Rich-Quick Wallingford 29-4 pleased good houses.—**SHEAR:** Nora Bayes and Jack Norworth headed bill 29-4; good business. **E. CHESTER IRONSIDES.**

**CALGARY.**—ALTA.—Gus A. Forbes co. closed local season April 17. White Slater 18-20 pleased fair business.—**LYRIC:** McEwen co. 15-20; good business. **ITEM:** Mr. Forbes and Miss Cantwell by their splendid work and the co. by their excellent support have become great favorites; all critics express the hope that they will soon return.

**OTTAWA.**—ONT.—RUSSELL: Mutt and Jeff April 22-24 pleased big business. Rebecca of Sunnybrook Farm 29-2 drew well and pleased. **DOMINION:** Dominion Stock co. in Wildfire 22-27; big business.—**COLONIAL:** Colonial Stock co. 22-27; good business.—**HOWICK PAVILION:** London Symphony Orchestra 26 pleased.

**LONDON.**—ONT.—GRAND: Mutt and Jeff April 24-26 pleased fair houses. Get-Rich-Quick Wallingford 27 pleased good business. Chocolate Soldier 29 delighted big house.

**REGINA.**—SASK.—THEATRE: Green Stockings April 15; house sold out two days in advance. Girl and the Tramp 17, 18 pleased big business.

**WOODSTOCK.**—ONT.—OPERA HOUSE: The Barrier April 23 pleased fair house. Excuse Me 26 pleased packed house.

**MOOSE JAW.**—SASK.—CITY: Girl and the Tramp April 19, 20; poor co.; fair business.

**ST. CATHARINES.**—ONT.—GRAND: The Barrier April 25; good co.; light business.

**BELLEVILLE.**—ONT.—GRIFFIN'S FAMILY: Excuse Me 1 pleased good house.

**ST. JOHN.**—N. B.—OPERA HOUSE: Kinemacolor pictures April 29-4 drew well.

## AMATEUR NOTES

The Opera House of the Peabody Conservatory of Music, of Baltimore, Md., gave a most ambitious programme, consisting of the second acts of the following operas: Wagner's Flying Dutchman, Pfitzner's Martha, and Bizet's Carmen on April 26. The work of the male portion of the cast was decidedly superior. William G. Horn, John Thomas, and Oscar Lehman being especially good.

The Dramatic Society of St. Joseph's College, Philadelphia, offered Macbeth on April 22. The players being William Hayes, Thomas Logan, Edward White, Eugene Gribbin, Maurice du Marais, John A. Waldron, James A. McCarri, Thomas M. Weiss, Charles A. Waters, J. Carroll Guernsey, Alroyne S. Travers, Michael A. Brown, Hugh T. Ward, John J. Scagnion, Louis J. Fenerty, John F. Welsh, George J. McManus, Frank W. Lamorelle, William M. Mallon, John Allen Kilian, and C. C. O'Brien.

The Greenfield, Ia., Dramatic Club presented All Tangled Up at the Warren Opera House there on April 13, the cast including H. J. Stahl, W. H. Stiel, A. C. Miller, Leon Hirschenburg, J. D. Main, Nora Davis, Mabel Stahl, and Mae Dir.

The New York Working Girls' Society presented at the Grand Central Palace on April 24 an original musical comedy written especially for them by Josephine Daskam Bacon, and all to swell their Summer Vacation Fund. No Broadway production could show more pretty girls. The principals were Mary McLean, Ella M. Ives, Pearl Gannon, Eleanor Wade, Emily Halter, Mabel Plunkett, Rita Reinke, Hilma and Annie Fitzsimmons, Mary O'Laughlin, Gladys Parks, Ethel Schultz, Maria Amos, and Anna Nelson. Mrs. Bacon staged the play, assisted by Rachel Crothers and Elizabeth Harbury and Elsie de Wolfe were among those present.

The Red Men, Degrade of Pochontas, played The Charity Ball at Terrace Garden on April 24. In the cast were David Brown, Eugene Murray, Samuel Cohen, Frances E. Lawrence, Frederick Nolte, Francis O'Laughlin, John O'Laughlin, William O'Neill, Louis Brown, Wilbur Brown, Margaret Murray, Miller Brown, Adrian Harrison, Margaret Yacht, Marion Dempsey, and Mrs. Jennie Harrison.

At the Camden Opera House, Weston, W. Va., local amateurs played Fun on the Pedunk Limited on April 23. Lawrence Harris and Elizabeth Hays deserve mention.

The Mercedes Players of Brooklyn will present An American Princess on May 14 at the Crescent Theatre.

Students of Butler College, Indianapolis, Ind., produced a comedy locally on April 16. The principals were Chester Marsh, Hattie Forsythe, Beth Wilson, Dan Mullane, Jeannette Clifford, Carl Turner, and Harry Matinde.

Freshmen of Jackson College presented The Twigs of Thorns, by Marie Josephine Warren, at Medford, Mass., April 11, under direction of Mrs. F. W. Hamilton. The cast included Pauline Moyer, Helen Crocker, Dorothy James, Gladys E. Keith, Lena G. Towles, Anna C. John, Grace M. Rockwell, Rena M. Greenwood, Margaret H. Hoa, Alice C. Pulsifer, Edith H. Johnson, Dorothy T. Houghton, and Gertrude M. Hooper.

The Illinois Student Union put on The Day of the Undergrad, by Leigh K. Patton and Edward G. Oldfield, at Champaign, Ill., on April 12. The participants were: Ray S. Dunham, J. E. Rymes, J. L. Reinnings, H. F. Blair, M. J. Dutton, A. W. Schwane, and R. R. Reimert.

The English Club of the University of California gave a Shakespearean Festival in the Greek Theatre, Berkeley, Cal., when were presented scenes from The Tempest, The Merchant of Venice, The Winter's Tale, and Henry V. The players produced their own costumes and no professional coaches were employed. Performances of especial merit were those of Violet Wilson as Perdita, Edward Valentine as Autolycus, Einar

Jacobson as Florizel, Katherine Thomsen as Nerissa, Roy Sient as Pistol, Ernest Clegg as Nym, Alice McComb as Dame Quickly, and Charlotte Kett as Chorus.

The Owls, of Watertown, N. Y., gave benefit performances of The Man Who Won, on April 26 and 27, in the City Opera House. On April 26 they repeated it in the Temple Theatre, Carthage, N. Y. George Ethan Allen was the author, the director, and the star. In the cast were Anna St. Amour, Mrs. A. J. Knight, Mrs. C. N. Brown, Madam Montrose, Jack Black, Al-dred, Babeon, Walter J. Boyie, Thomas Randolph Dillon, George H. Harden, C. N. Brown, Nelson Gregware, Andrew Sophie, Ross Clave, Fred Brennan, A. Blaisnette, and Louis Gammond. One of the features of the production was an electric fountain, designed by Don Holbrook.

Rev. Father T. A. Driscoll, S. J., moderator of dramatics at Gonzaga College, Rockville, Wash., announces that Father Alexander J. Cody's new play, Vincentius, dealing with the period of Nero, will be presented there in June. There will be one hundred players, including twenty-two speaking parts.

Students of Brunet Hall, Spokane, Wash., presented Keaton's The Princess before a large audience April 29, under direction of Corinne Babcock. Ines Loomis was the princess, the prince being Helen Orris. Cornelia Ingram scored as the king.

## NEW THEATRES

The new Kenyon Opera House, costing \$200,000, at Pittsburgh, Pa., will be opened on April 8, with vaudeville booked by Sullivan and Caudeline.

## OUTDOOR AMUSEMENTS

At Kansas City, Mo., Forest Park is the best of the out-of-door resorts to open for the season, and announces Signor Corbi's Italian Band as the feature number of a long list of attractions. A good crowd was out April 29 in spite of the unfavorable weather.

## VAUDEVILLE NOTES

At Kansas City, Mo., the usual bill at the Supper drew good houses April 29-4, and was well received. The Picture of Dorian Gray, a sketch, was the headliner. The Orpheum also had a big bill, which was enthusiastically received by large audiences. Four topliners were Arkadid Orchestras, Walter Hamden and co., Princess Maish, and Knox Wilson.

For the closing week of the vaudeville season, April 29-May 5, at the Hudson, Union Hill, N. J., a rattling good bill is offered. The Comedians, a big musical specialty, in the headliner; Clivette, Paltzy, Barton, Brown and Loran, Mott and Maxfield, Sylvia McMillan and co., Collins and Hawley, Harry Fields and co., Carl Schultze, and Adrienne Le Couver.

The Orpheum, at Lincoln, Neb., offered Margaret Haney in The Leading Lady, Hamden and co. in Blackmail, and Julius Tannen in The Charter Box April 20-25.

The Majestic Theatre, of St. Joseph, Mo., is now one of forty-six houses that will back their vaudeville acts in conjunction with the Theatre Booking Corporation of Chicago, of which Walter E. Keenan is manager. Affiliated with the Theatre Booking Corporation will be the U. S. Crawford Theatre, represented in the Chicago office by Don Stuart, of St. Joseph, Mo.; the Mutual Managers' Association, represented by H. H. Miller, and Charles E. Hodkins Time of eighteen weeks in the South.

Manager McCallum offered the Four Castles and seven other good acts at the Broadway Theatre, Camden, N. J., April 29-4; see business.

George Macartney will manage Ingersoll Park, at Des Moines, Ia., which opens May 26 with Western Circuit vaudeville bookings.

The Burtis Theatre, Davenport, Ia., put on vaudeville and pictures, beginning May 6, under management of Howard Earl.

The week of April 29-4 at the Merrimack Square Theatre, Lowell, Mass., was billed as "Scott's Week" and included the Tempest Players, Mr. and Mrs. Danny Mann in Madry Harkins, Professor Karl, Homer Johnson and Grace Livingston. Keith's had a fine bill April 29-4. Among those who pleased were Charles Keane and co. in Sheriff Bob, Felix and Harry in The Boy Next Door, Nate Leisner, the Holdsmiths, Carter-Taylor and co., and the Four Flecks. Business big.

The Orpheum, of St. Paul, Minn., presented Frank Keenan in Man to Man, Four Vanes, Flanagan and Edwards, and the Flanagan Sisters April 28-4; pleasing good business.

## CUBS

The Atchison, Kan., Theatre is to be dismantled, the lease to George E. King having been annulled and all bookings canceled. Built by L. M. Crawford in 1885 and remodeled by John Seaton in 1895, the house was deemed unsafe. Mr. King hopes to have an entirely new theatre in Atchison soon.

Frank Morton will present King Koko and other musical comedies at the Adolphus Theatre, Los Angeles, Cal. In his company are Gladys Vaughn, Winnie Baldwin, Lucille Standish, Marie Stewart, Lillian Colson, Eleanor Crooks, Lloyd Hamilton, Otto Peck, Harry Francis, and J. D. Bryson.

The "all-kid" performance of Harnell was repeated at Wallack's on May 7.

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# THE STOCK COMPANIES

Maude Fealy and James Durkin will close their season of twelve weeks as stock stars at the Winnipeg Theatre, Winnipeg, Canada, on May 25, and will leave at once for Denver, Colo., to open their stock season there at the Casino Theatre, Lakeside. Miss Fealy will rest during the months of June and July, appearing at Lakeside for the last six weeks of the season in special plays suited to her. Mary Boland, John Drew's leading woman, will play the leading roles until Miss Fealy appears in August.

Bertha Julian, leading woman at the Baker Theatre, Rochester, N. Y., recently won a prize in the Sunday Chicago Tribune for the most humorous short story sent in by a woman. The contest was entitled "Have Women a Sense of Humor?" Miss Julian is known among her friends as considerable of a wit and an excellent storyteller, and claims to have no less than five hundred good stories in her repertoire.

Jane Lowe and Johnnie Adair, Jr., will again appear as co-stars with Hall's Players (A). Manager Eugene J. Hall has developed these two young people from bits to profitable stock stars. Hall's Players (A) will open at Lake Park Casino, Mansfield, O., on May 20 (third summer), then transfer to Lakemont Park Theatre, Altoona, Pa., to open June 10. Hall's Players (B) will open in Mansfield, O., June 8. Both companies run till Sept. 7.

The Poli Summer Stock season opened April 29 at Springfield, Mass., with John Mason's success, *The Witching Hour*, the first time it has been given in stock. The excellent company that Manager Breen has assembled played it well. The roster is Ruth Shepley, all season with Manager Brady; Carl J. Brickert, Thomas Williams, Maude Atkinson, E. J. Blunkall, Harry J. Fischer, James White, Harold La Costa, Lella Davis, Katherine Francis, and Wilfred Lyrell.

The Holden Stock company opened their second week at Indianapolis, Ind., in *Wife in Name Only*, at the Park, April 29-4, before large audiences. Frank M. Thomas, formerly with George Arvine's Stock company at the Majestic, and later with the MacLean Stock at the same house, who succeeded Hollin Holden as leading man, was given an ovation by his many admirers.

The Lucille La Verne Stock opened at Richmond, Va., May 6-11.

Louise Dunbar, formerly the popular leading woman of the Arvine-Benton Stock company at the Majestic and the Park, joined the company of stock players at English's April 29, at Indianapolis, Ind. The company, including Miss Dunbar, Frank Jones, J. J. Bannister, and Grace D'Armond, will be known as the Jones-Dunbar Players, and will present comedy and dramatic sketches as a special feature of the vaudeville bill each week.

At Columbus, O., the new stock company at the Hartman opened April 23, presenting *The World and His Wife*, which was equal in many ways to the original production by Mr. Faversham. Jane Cowi was beautiful and effective as Dona Tedora and Orme Caldera as Don Ernesto was well received. Probably the best acting in this play was contributed by Morgan Wallace, who was forceful and convincing in the role of Don Julian. Miss Lindahl as Donna Mercedes, Joseph Garry as Don Severo, and Henry Stephenson as Captain Boileau proved themselves artists of ability. Other members of the company are Adeline Wheatcroft, Olive Cooper, Ernest Glendinning, Joseph H. Garry, Henry Stephenson, Lewis Howard, Charles Lothian, and Luke Connors, stage director.

Charles Waldron has joined the Bonstelle Stock company, opening with them May 6 at the Star, Buffalo, N. Y.

At Worcester, Mass., the Poli company opened April 29 with an excellent production of *Seven Days*. David Landau, William Dehman, Frank Thomas, Jack McGrath, Fred Roslyn, Morton Stevens, Jean Galbraith, Mary Hill, Henrietta Bagley, and Grace Campbell all deserve praise, while Albert Lando should be specially mentioned for the masterful way in which the production was staged.

At Brockton, Mass., the Thompson-Woods company appeared at Hathaway's in David Harum April 29-4 and gave a fine performance. William B. Freeman in the title role did excellent work and made a big hit. O. E. Covert, Walter Bedell, Frances Brandt, Marie L. Benton, and Marion Chester are deserving of mention. William H. Dimock, the efficient stage director of the Thompson-Woods company, closed May 4 and goes to Worcester, Mass., for the summer. Walter Woods will act as stage director for the balance of the season.

Fresh laurels were won by the Malley Dennison company by their presentation of *The Third Degree* at the Van Culer

Opera House, Schenectady, N. Y., April 29-4. Hallett Thompson is a valuable addition and his portrayal of the lawyer was fine. W. A. Howell, who staged the production, together with Ethel Grey Terry, shared honors with Mr. Thompson. Attendance good.

The Stanford and Western Players in *The Three of Us* proved a most satisfactory offering April 29-5 at the Lyceum, Elmira, N. Y. Especial good work was done by Emily Smiley, Harry Wilgus, C. Norman Hammond, George MacQuarrie, Anna C. Turner, and Hollis Smith. George Sargent has joined the Empire Theatre Stock company, Syracuse. Fred Roelsyn has been added to the Poli company, Worcester, Mass.

Elmer H. Brown, who managed the Boyd Trousdale company earlier in the season, is now with Horne's Stock company.

Charles Dingle, leading man of the Grace Hayward Associate Players, at the Warrington, Oak Park, Ill., being obliged to rest on account of illness, Chester Wallace assumed his part as Rev. Thomas Singleton in *Lovers Lane* week of April 15-20 and mastered the fifty-six pages in two hours. The Grace Hayward company has been secured for their third season at the Warrington, opening Aug. 31.

The Francals at Montreal, Que., has discontinued vaudeville and opened May 6 with *The Christian* by a stock company. The Orpheum Stock also opens at the Orpheum May 6 in *Leah Kiechana*. Lillian Kemble and Charles Mackay head the cast.

Edgar Baume, an old favorite with the patrons of the Milwaukee, Wis., Academy of Music, has moved to Baltimore, Md., and it is reported that he will join the Metropolitan Players of that city.

The Gotham Stock company opened at the Monticello Theatre, Jersey City, May 6.

The Suburban, St. Louis, Mo., will open Summer season of stock May 26. Oppenheimer Bros. will manage the house. A stock company has been engaged by Harry Wallace for the West End Heights, which will open May 26. Among those engaged are William Jossey and Edna May Jackson.

The Huntley-Speth company presented *The Lion and the Mouse* at Bradford, Pa., April 22-29 and scored a decided success. Cast included Willis Granger, Charles Haines, Fred Montague, J. H. Huntley, Charles Collins, Bryce Kennedy, Frank Wright, H. S. Harvey, Jane Courtney, Geraldine Russell, Maud Fox, Lucella Arnold, Grace Speth, Fannie Brown, and Maurine Hasson.

The Hudson Theatre, Union Hill, N. J., opens May 6 by the Hudson Stock company.

The Lytell-Vaughan Stock company again gave evidence of their versatility by a remarkably good production at Hermanns Bleeker Hall, Albany, N. Y., April 29-4, of George M. Cohan's *The Talk of New York*. Bert Lytell made a capable "Kid" Burns. Others notably capable were Miss Vaughan, Fay Baker, Louise Brownell, and Eugene Shakespeare. The musical numbers were nicely rendered.

Gertrude Shipman returned to her home in Altoona, Pa., after a successful stock season in Winnipeg, Man.

The Woodward Stock company opened their second week in Kansas City, Mo., at the Willis Wood, April 29, in *The Girl of the Golden West*. Eva Lang was admirably cast in the title role, winning enthusiastic applause. Elliott Dexter as Dick Johnson, the road agent, and Frank Denithorne as Jack Rance, the sheriff, shared in the honors. Other members of the big company were well cast, and the production was attractively staged and costumed.

The versatile talents of the Albee Stock company were severely tried during its short engagement at Providence, R. I. Jumping from the light, breezy dialogue of *The Fortune Hunter* to the deeper phrases of *The Witching Hour*, which was offered April 29-4 at Keith's, is by no means an easy task, but the convincing manner with which the various roles were handled was very gratifying to both patrons and management. Lowell Sherman interpreted the leading role with distinction, and Marshall Farnum scored in his first important role of the season. The House Next Door, April 29-4, received the same careful study at the hands of the Empire Stock company that has characterized their work throughout the season. It was admirably portrayed and the cast in general deserve unstinted praise for their combined efforts. Morris Burr was especially clever, and Lovell Alice Taylor and John Dwyer made the most of their opportunities.

Jessie Shirley and company appeared in an acceptable presentation of the Boys of Company B April 21-27 at the Seattle Theatre, Seattle, Wash., which drew houses ranging from small to large. Miss Shirley was seen to advantage as leading

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woman. Paul Harvey gave an excellent delineation as Tony Allen. In the cast were Laura Adams, Ethel Corley, Margaret Doyle, Daniel Edson, James C. Sheehan and others who contributed to the fun and amusement.

William Webb, the popular and accomplished character man of the Grace Hayward company, Oak Park, Ill., left for Montreal May 5 to fill a summer engagement. At his departure, the members of the company presented him with a magnificent silver-handled umbrella.

The Empire Stock company, Holyoke, Mass., presented *The Eastward Way* April 29-4. Miss Milliken, Mr. Grey, Mr. Peltier, Pearl Gray and Holly Hollis merit special mention. Manager Murray deserves praise for his efforts in securing so many fine attractions during past season.

The Burns Theatre, Colorado Springs, Colo., will have a stock company this summer.

Miller Brothers, of Fort Madison, Wis., will take out their repertoire company under canvas, opening this month.

Irene Loftus, a native of Youngstown, Ohio, made her first professional appearance there with the Wright Huntington Players April 15, playing the part of Mary Jane in Mary Jane's Pa. T. T. Hook and Fanchon Campbell have joined the same company, also Lawrence Grattan to play heavies. John A. Daley, of Fall River, Mass., has joined the On a Side Street company and opened April 29 for a season of twelve weeks in vaudeville. The Lester Lonergan Players are still drawing 8, R. O. at Hathaway's, New Bedford. Tom Kelly is home after a very successful season. Letters from J. Fred Miller, manager of Wright Huntington Players, report that the company have made a big hit and are doing a very large business in the Middle West.

The Phillips-Shaw Stock company closed at the Marlowe Theatre, Chicago, May 11, when Charles B. Marvin again assumes control of the house.

The Shubert Theatre, Minneapolis, Minn., will reopen with a stock company May 26 under management of A. G. Bainbridge, Jr. Many old favorites have been engaged, including Bert Taylor, Louise Farnum, Ida O'Day, Burke Clarke, Frances McLeod and others. Eva Taylor and Robert Whitworth will have leading roles.

The fifth Summer season for the Poli Players at Scranton, Pa., opened May 6 with the following members: Lillian Bayer and George Webb leads; Alice Baker, second; Elizabeth Hunt and James O'Neill. Characters: Thomas Shearer, comedian; Margaret Johnson, ingenue; Thomas Swift, Juvenile; Daniel Lawler, general business; Barten Williams, assistant stage-manager; Anna Gridley, general business; W. S. Darnell, scenic artist; Charles D. Pitt, director, and David Walters, heavies, who is at present with *The Devil and Tom Walker* company but will be there about the first week in June. Most of the players are old favorites, and the outlook is bright for a very successful season.

James Devine, of the Lyric Stock company, of Bridgeport, has joined the Poli forces.

For the first time since the January opening of the Lyric Stock in Bridgeport, Conn., Helen Strickland was absent from the cast April 22-27. Her work has been

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so uniformly excellent in varying roles that no character woman has ever had a warmer spot in local admiration.

At the Duquesne, Pittsburgh, the Harry Davis company presented *Paradise Lost* April 29-4, in which Robert Glickler made an admirable Reuben Warner, and fully measured up to its requirements, while Mary Hall, in the role of Margaret Knowlton, was effective. Dennis Harris, George

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Manning, Ralph Standish, Harry McFayden, Ed. McHugh, May Beardon, Henrietta Vaders and the remainder of the company was well cast. The staging was adequate.

Proctor's Stock company, of Elizabeth, N. J., will open a Spring engagement at the Proctor Theatre, Newark, N. J., May 20.

The Paton Stock company presented The Man on the Box April 29-4 in Newark, N. J. Clifford Stork was happily cast as Worburton and gave an excellent performance. Mabel Bronnelle being temporarily out of the cast, that little charming Mabel Estelle gave a delightful impersonation of Betty Ansley. Others in the cast were Edward Van Bloom, Edmund Bingham, Harry Fenwick, Arthur Jarrett, Harry B. Roach, George S. Fischer, Richard Vanderblit, Bobbie Livingston, Marie Cunard, Sadie Radcliff, and Lillian Stewart.

The Rose King-Edward D. Lynch Stock company inaugurated a stock season at the Worcester Opera House, Worcester, Mass., on May 6. The opening production was When Knighthood Was in Flower, which will be followed by Robert Edeson's play Where the Trail Divides. Miss King and Mr. Lynch are very popular with Worcester theatregoers, having played leading roles with the Foll Stock company for the past two seasons. The company comprises Edward D. Lynch, leading man; Walter D. Nealand, heavies; Louis E. Shea, characters; Joseph Cregan, juveniles; Albert Lewis, comedian; John Warwick, characters; Edward O'Connor, general business; Rose King, leading woman; Belle Lynch, heavies; Mae Layden, ingenue, and Louise McCord, characters. The company will play a sixteen weeks' engagement in Worcester.

The James A. Garalde company is playing one night stands in Iowa.

The Orpheum Stock company opened May 6 at Montreal, Que., with Percy Melden, stage director, and Lillian Kemble and Charles Mackay in leading roles; all favorites of last season.

The Holden Stock company opened the Spring and Summer season at the Park Theatre, Indianapolis, Ind., on April 22. Margaret Neville and Rollin Holden are playing leads.

The Baltimore, Md., stock season is now in full blast. The Thomas Players opened at the Auditorium May 6, making the third company in that city.

The work of the Metropolitan Players, who inaugurated their season at the Academy, Baltimore, Md., April 29-4, received much praise from press and public. Among those deserving special mention are Julie Herne, Edgar Bayne, Edwin Mordant, William McKee, Joseph Allerton, Egbert Roach, and Aldrich Bowker.

The Grace Hayward stock company close a very successful season at Oak Park, Ill., May 11, and open at Rockford, Ill., May 13.

The Commuters was presented in stock last week by the Orpheum Players, Philadelphia, Pa., and it met with instant success. This is unprecedented, as the play was presented earlier this season in a higher-priced theatre. This week, The House Next Door.

A Summer stock company, headed by Maude Leone and Willard Mack, will occupy the Orpheum Theatre at Salt Lake City, U. Manager Sutton is very enthusiastic over the names of the many clever people secured by him to make up this company.

## CUES AND CALLS

The offices and local showrooms of the H. W. Johns-Manville Company, manufacturers of asbestos, magnesite and electrical supplies, were moved on April 20 to the new twelve-story "H. W. Johns-Manville Building," Madison Avenue and Forty-first Street, from their old quarters at 100 William Street, where they had been located for fifteen years. This move marks the fifty-fourth anniversary of the company.

Florence Hamilton, pupil of Irene Ackerman, who recently made her debut at Carnegie Lyceum, appeared again before the Literary and Dramatic Union on May 1 at Lincoln Hall. Miss Hamilton is a niece of "Tody" Hamilton.

Natalie Dagwell, formerly of the Dagwell Sisters in vaudeville, on a few hours' notice, went on in Ida Adams's part on April 29 in A Winsome Widow at the Moulin Rouge, owing to the sudden indisposition of Miss Adams, and was complimented on her achievement, as she had not seen the words or music of the part until a few hours before her appearance.

Frank Stone closed a successful season with The Virginian at Norfolk, Va., on April 27.

A son has been born to Mr. and Mrs. William Edmunds in this city. Mr. Edmunds recently ended season with The Sweetest Girl in Paris.

Albert De Braham, violinist in a local restaurant, strangled his wife on April 26 in their rooms in West Thirty-fifth Street. He ordered a trunk in which to ship away her body, but lost his nerve and shot himself to death two days later.

Dr. Edgar C. Abbott gave a lecture about Othello at the Waldorf-Astoria on April 29 in aid of the fresh air fund of All Saints Church. On May 3 his subject was King Lear, and on May 7, Macbeth.

James Leonard, of vaudeville, and Joan Adamovitch were married on April 26 at Stamford, Conn.

Legrand Howland, composer, and Mrs. Marguerite Lewis, who were married in this city recently, sailed for Italy on April 30.

Edward Clifford and wife will spend Summer at Urbana, Ohio, and next season will see Clifford in a new comedy entitled Believe Me.

Manager Kerr, of the Beatrice, Neb., Airdome, opened May 1 with the Austins in repertoire.

From the William A. Brady offices next season it is promised that no less than forty attractions will issue, making somewhat of a record for producing managers.

Beryl Nedian, professionally known as Beryl Lytton, a burlesquer of renown in Australia, Europe and America, and Clyde B. Kable, of Portland, were married at Spokane, Wash., on April 22.

The Keating and Flood Musical company, with Maybelle Baker and Carlton Chase, closed an engagement at the American, Spokane, Wash., April 27. The company, also including Jack Curtis and Frank Vack, will return to the Coast at once.

Manager R. A. Willson announces the opening of Natatorium Park, Spokane, Wash., for May 16. Spokane Chapter, T. M. A., is arranging for a midnight frolic and dance at this park late in May. S. H. Metcalf is chairman of the committee in charge.

The Hebrew Variety Actors' Union have opened a library and clubhouse at 303 Grand Street. Concerts will be given there to aid destitute Hebrew players.

The Shuberts have arranged with Tom Davis for a London production of Two Little Brides in July.

Jules Eckert Goodman's new play, Sisters of Fear, which will be produced here by William A. Brady in the Autumn, is to be tried out of town this month.

Jose Collins has signed to continue for a long time at the Winter Garden and later to be starred.

The Dashing Widow closed at Holstein, Iowa, on May 4. James F. Green, who has been featured in this attraction, will go to the Southwest and play the airdome time this Summer.

Frank Mahara, who has been ahead of the John G. Rae attraction, Mildred and Her Son, this season, has returned to Chicago. Mr. Rae will go to Colorado for the Summer.

Howard Brandon, who sent out two Lena Rivers companies, has closed one and will continue on the road with the other all Summer, playing Dakota and Canada.

The Princess Stock company at Des Moines, Iowa, will close its season May 11. No announcement has been made relative to the personnel of the company next season, but Priestly Morrison will remain as director and W. H. Powell is retained in charge of the publicity department for the Elbert and Getchell management.

L. C. Zeleno is ahead of the Lena Rivers company and will remain out all Summer.

George McCartney will manage Ingersoll Park at Des Moines, Iowa, this season, opening early in May.

Gollmar Brothers's shows will play Iowa during May, Webster City being one of the first stands.

A new corporation in Iowa is the Bouton Opera House Company, with capital of \$10,000.

F. M. Shortridge, a former well-known advance man, for several seasons ahead of Buster Brown, is prospering in the wholesale candy and cigar business at Des Moines.

George F. Kelley, manager, and Pearl Anna Walker, character reader, were married recently at St. Paul's Cathedral, Boston.

Ernest Hare was accidentally stabbed in the mouth by Martin Brown at the Winter Garden during the last act on April 25.

William H. Thompson has sailed for London to present his sketch, The Wise Babe, over there. He will return in January to appear in a Broadway production.

Reginald H. Basset, musical composer, and Regina McIntosh, violinist and actress, were married in San Francisco on April 19 by Judge Thomas F. Graham.

H. S. Alward, business manager for Robert Mantell, is making his annual sojourn in Syracuse, N. Y.

Mrs. Joseph Dunfee, who sang the part of Josephine in the all-star cast of Pinafore, is appearing in her home city, at the Grand, this week.

Digby Bell presented in Syracuse on April 29 a new sketch, by George V. Hobart, entitled It Happened in Topeka, which proved very clever and laughable. The author was on hand at the production.

Mrs. Pendleton's Husband, which played Hazleton, Pa., April 29-May 1, is said to be a dramatic version of Richard Carle's Mary's Lamb, written by J. S. Woods, the stage manager of the company. Mr. Woods, while playing the title role in The Parish Priest, at Potsville, was taken ill with heart trouble and indigestion, and his condition is so serious that little hope is held out for his recovery.

Arling Alcine contributed a story, "Why I Like to Play Villains," to the Grand Rapids Herald on April 28 as another of the series written by members of the Mary Service company.

Lawrence Ray Trumbull and Isabel Gould White were married on April 24 at Farmington, Me. They will both be seen in The Fortune Hunter next season.

Camille Baucala tried to pound a piano at Tammany Hall for fifty consecutive hours, beginning on April 25, on a wager. He collapsed just thirty-five minutes short of the allotted time.

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**THE ANNUAL MEETING**  
For the Election of Officers of the  
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will be held at the  
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reception of members, who will be required to  
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The meeting begins at 2 P. M. The Election will  
be held from 3 to 5 P. M.

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### CIRCUSES.

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ROBBINS, FRANK A.: Plainfield, N. J., 8. Somerville 9. Westfield 10. Elizabeth 11. SELLER-FLATT: Petaluma, Cal., 9. Santa Rosa 9. Napa 10. Woodland 11.  
SPARKS, JOHN: Buffalo, N. Y., 5.  
YOUNG BUFFALO'S WILD WEST AND CHAMBERLAIN'S FAIR EAST: Lansing, Mich., 8. Saginaw 9. Flint 10. Bay City 11.

### BURLESQUE.

AMERICAN (T. Miner): New York city 9-11. BELLES OF THE BOULEVARD (Fred McAllen): Albany, N. Y., 8-8. Schenectady 9-11. Brooklyn 12-13.  
BIG BANNER (Gallagher and Sheen): Chicago, Ill., 6-11.  
BIG REVIEW (Henry P. Dixon): New York city 6-13.  
DON TONS (Jesse Burns): Chicago, Ill., 3-11. BROADWAY GAIETY (Henry Shapiro): Brooklyn, N. Y., 6-11.  
BURLESQUE STYCKE (John S. Grievens): Buffalo, N. Y., May 6—Indefinite.  
BURLESQUE STYCKE (M. Stair): Toronto, Can., April 29—Indefinite.  
CENTURY GIRLS (Morris Weinstein): Buffalo, N. Y., 6-11. Detroit, Mich., 13-15.  
COLUMBIA (Frank Logan): Kansas City, Mo., 8-11.  
DARLINGS OF PARIS (Chas. Taylor): St. Louis, Mo., 5-11.  
GINGER GIRLS (Hurtiz and Seamon): Boston, Mass., 6-11.  
GIRLS FROM HAPPYLAND (Hurtiz and Seamon): Rockford, Mass., 6-8.  
GIRLS FROM KENO (James Madison): Chicago, Ill., 29-May 11.  
GOLDEN CROOK (Jas. Fulton): Buffalo, N. Y., 6-11.  
IMPERIALS (Sam Williams): Omaha, Neb., 9-11. Kansas City, Mo., 12-15.  
JARDIN DE PARIS (Burt Hendricks): Kansas City, Mo., 5-11.  
JERRY LILIES (Wm. Jennings): Pittsburgh, Pa., 6-11.  
LIVE BAKERS (Dave Guran): Philadelphia, Pa., 6-11.  
MERRY MAIDENS (Edward Shaffer): Chicago, Ill., 5-11.  
MOULIN ROUGE (Joe Pine): Newark, N. J., 6-11.  
PARADE PARADE (M. Messing): New York city 29-May 11.  
PARISIAN WIDOWS: Philadelphia, Pa., 6-11.  
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Hoboken, N. J., 6-11.  
REGATA GIRLS (Walter Greaves): Toronto, Can., 6-15.  
ROSE SYDELL (W. E. Campbell): Omaha, Neb., 5-11.  
SOCIAL MAIDS (Hurtiz and Seamon): Baltimore, Md., 6-11. Washington, D. C., 15-18.  
THROGHERS (Chas. H. Waldron): Washington, D. C., 6-11. Pittsburgh, Pa., 13-15.  
WATSON'S (W. B. Watson): Baltimore, Md., 6-11.  
WINNING WIDOW (Dave Gordon): Newark, N. J., 6-11.  
WORLD OF PLEASURE (Geo. H. Fitchett): Boston, Mass., 6-11.

### MOTION PICTURES.

BERNHARDT-REJANE: Brooklyn, N. Y., 9-11. DANTE'S INFERNO: Atlanta, Ga., 9-11. JOHNSTOWN 12-15.  
HOMER'S ODYSSEY (Jake Wells): New Orleans, La., March 31—Indefinite.  
HOWE, LYMAN H., TRAVEL FESTIVAL: Philadelphia, Pa., April 30-May 11.  
HOWE, LYMAN H., TRAVEL FESTIVAL: Kansas City, Mo., 28-May 11.  
HOWE, LYMAN H., TRAVEL FESTIVAL: Buffalo, N. Y., 6-11.  
HOWE, LYMAN H., TRAVEL FESTIVAL: Newark, N. J., 6-11.  
KINEMACOLOR DURBAR: New York city Feb. 19—Indefinite.  
KINEMACOLOR DURBAR: Memphis, Tenn., 28-May 11.  
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## FROM THE LARGER CITIES

### CHICAGO.

CHICAGO, May 6.—Nothing new on the local boards this week, but several things that are always good. Showings are presented by Southern and Marlowe at the Lyric, where they open for a fortnight's engagement to-day. Miss Janis returns to the Studebaker in *The Slim Princess*, and Ready Money goes on making it at the Court, and the Marriage—Not at Fower's.

The Princess Theatre will continue to be the home of *Within the Law* for several weeks to come, and at the conclusion of the engagement of Mr. Southern and Miss Marlowe at the Lyric Theatre the Durban in kinemacolor will be presented for an engagement, beginning on Sunday evening, May 19, at that house.

Owing to the vaudeville revolution foreshadowed in last week's correspondence, the rumor has prevailed that the Palace Theatre would drop the variety programme. However, Manager Mort Hinger asserts that variety will continue to be the staple of life at the Palace for the rest of this season. Next Fall something else may happen.

Yesterday Holbrook Blinn and his co. moved over to the Chicago Opera House from the Studebaker, and began to make new Chicago history in the run of *A Romance of the Underworld*.

With three hundred and fifty-four performances to its credit, Louisiana Lou Blitt from the La Salle last Saturday night. The little opera house will remain dark (motion pictures) until the new musical comedy by Mr. Donaghy is presented late in August.

The Pearl Maiden, a musical comedy, with score by Harry Auerbach, a Chicago composer, is named as a prospective early attraction at the Colonial Theatre, where it is planned to take down the "Closed for the Summer" sign.

John Blinn, Lora Lieb, Oswald Seale, Mona Desmond, Daisy Leon, and the "Dancing Dolls" are reported engaged for the Pearl Maiden, which is announced for a May appearance.

It is announced that the Illinois Theatre will reopen for the summer season May 20, with Henry B. Harris' production of *The Quaker Girl*, with Clifton Crawford and the original New York cast.

David Belasco's arrangement of *Madame Butterfly*, on view last week at the Palace, waives the vaudeville hit of the town. Clara Blandick went unanimous praise from the audience (whatever they are) by her temperamental playing of the title-role. The support was entirely adequate.

The Aborn English Grand Opera co. closed its engagement at the Lyric Theatre Saturday night, having sung *La Traviata* during the week. The only severe criticism given this organization was because the tenors insisted on singing their solos in Italian. This was a catering on the part of the management to the indolence of its tenors. Let us hope that these gentlemen from Italy may learn their parts in English by next season or be supplanted by English-speaking men of the tenor tribe.

Smokeless powder and a Maxim silencer are adopted for the first time on the stage in the new melodrama called *Within the Law*, now current at the Princess Theatre. In spite of this, the piece is a genuine success.

Managers Gashell and McVitty are receiving congratulations over the success of their new production, *The Shepherd of the Hills*. It has been well received at the outlying theatres, and did a large business at the Crown last week.

Last week Rowland and Clifford's new offering, *The Eye of the Idol*, written by Joseph L. Brandt, played a winning engagement at the Imperial. The piece is novel in theme and intensely interesting.

This week is the last at the Marlowe Theatre for Albert Phillips, Lela Shaw, and their co. will bid farewell to the audience. The play chosen for the final bill is *Forget-Me-Not*. The season has been very successful, and Manager Phillips feels that his efforts have been well rewarded.

After the final performance of the Phillips-Shaw co. at the Marlowe, Charles B. Marvin will again assume control of that playhouse.

President Morris Bedford, of the White City, has just completed arrangements to present a grand ballet for a period of six weeks, beginning June 17 at White City. Madame Phasor has been engaged as maitresse de ballet, and she is at the present time in New York city securing dancers.

For this week the Palace has another notable bill. The chief feature is Austin Strong's famous one-act play, *The Drums of Oude*, staged by David Belasco. This piece has had a year's run in London as a curtain-raiser. Mr. Louis James appears in a comedy called *Holding a Husband*. (Other numbers on the programme are: Ray Camuels, James J. Morton in a monologue, Richardson's *Posing Dogs*, *Bovie and Brazil* in a singing and dancing sketch, and the *Escher Trio of Acrobats*.)

Yesterday Rowland and Clifford moved their newest production, *The Divorce*, from the Whitely Opera House (smallest in the Loop) to McVicker's, largest theatre down town.

OTIS COLEBURN.

### PHILADELPHIA.

With the exception of three downtown theatres, all have inaugurated their summer season, consisting chiefly of educational motion pictures. At the Broad the new Belasco success, *The Governor's Lady*, will finish out this week and then the house will probably be closed for the season. At the Adelphi *The Wild Goose* class had such a successful run that it will be continued indefinitely, and at the Lyric Lederer's latest, *Mamma's Baby Boy*, will leave after the end of the week.

At the Walnut Paul J. Rainey is exhibiting some marvelous pictures of his big game hunt in the center of Africa. The habits and haunts of the animals of the veldt and jungle are thrown on the screen and a lecturer explains in detail these highly educational pictures.

At the Metropolitan, where George M. Cohan in *Forty-Five Minutes from Broadway* played a week's engagement, dazzling Durban in kinemacolor is being shown, and the pictures are unusually attractive and spectacular.

Lyman began a short season last week at the Garrick, exhibiting very realistic pictures of the burial of the "Maine," as well as views of the "Titanic." Business was excellent. This week he will show photos of the 102 fighting ships of the United States Navy, giving interested landlubbers an opportunity to see the actual magnitude and power of our navy.

The Chestnut Street Opera House, where James K. Hackett in *A Grain of Dust* has just closed a successful run of two weeks, is dark this week, and on May 19 the much talked of production of *Dante's Inferno* will be presented, with lecture, music and effects.

Even the Grand Opera House is about to terminate its regular season, the current engage-

ment, Gus Edwards' *School Days* being the last booking. On May 18 a season of motion pictures and vaudeville will be inaugurated.

Four new acts took the bill last week at Keith's met with instant success. They are the Six Brown Brothers, with a new and meritorious musical act; Max Hart's *Everybody*, a morality sketch; Mary Elizabeth, a singing comedienne, and Kramer and Rose, song dancers.

At the William Post this week's bill is headed by a clever sketch, *A Night in the Park*. Other strong features are Ruth Lockwood and the Electric Quartette.

J. SOLIS-COHEN, JR.

### BOSTON.

Two houses have closed their regular seasons, the Park and the Majestic, but the latter continues open with its new policy, a repetition of the one which was so popular a year ago. Lind say Morison has organized his second summer stock co. for this house and it opened its season most auspiciously with *The Witching Hour*, which had been given here only by John Mason.

The new offering is an admirable one, with Henry Mortimer, Anna Cleveland, Rose Morison, James H. Pittman, H. Dudley Hadley, Wyrley Bird, Florence Brian, James A. Bliss, Edna Oliver, Frances Woodbury, James Barrett, William De Wolfe, and Edward Nannery. The company will probably be the second production of the summer season.

Christie MacDonald is back at the Tremont with *The Spring Maid* and has had a double welcome, for she is a Boston girl. The Boston bit of the piece was interrupted last year, that it might be taken to New York for its run there, and this is the first chance to get back at the Tremont.

Summer certainly is near, for the "Pig" concert company is at Symphony Hall this week, with Gustav Strube leading the orchestra of symphony players.

John Craig's stock co. at the Castle Square continues in force with *Seven Days*. Frances Starr is in her last week, but one with *The Case of Becker*, at the Hotel Street.

Julian Kiltz continues at the Boston with *The Fascinating Widow*, and the only other attraction announced there is a single performance of the *Lamb's Gambol*.

Alfred J. Valentine keeps on at the Plymouth, and is now in its second month of success. A professional matinee will be given this week as a special performance.

Another old-timer is revived by the stock co. at the South End in *The Two Orphans*. Isabelle Evensen varies the ordinary course of leading ladies, and plays Henriette while Ethel Valentine plays Louise.

Hanky Panky continues to do the biggest business in town, and should play into the summer at the Shubert.

This is the last week of Donald Brian in *The Siren* at the Colonial, and he will be followed by George M. Cohan in *Forty-Five Minutes from Broadway*.

When John Craig goes to Chicago to play *The End of the Bridge* with Mary Young and others of the Castle Square cast, it will not mean the closing of the house, for the *Climax* and other pieces will be given with special engagements.

The *Girl from Montmartre* and *Half Way to Paris* went all the way to New York after their engagements here last week.

Robert Ellinger has a more week trying out *The Avalanche* before he closes for the summer vacation.

Ed. Jack made his first visit to Boston in three years to arrange some of the preliminaries for the *Lamb's Gambol*. He had quite a reception.

The *Blue Bird* was the Shubert offering 29-4, and while there have been several changes in the cast since it was open in New York, it still maintains the same high standard. Burford Hampden as Tytyl was excellent, and the same may be said of Helen Holland as Myrl, Alice Butler as Fairy Deryllene gave an excellent characterization of the fairy godmother and brought out all the good qualities of that role. Others in the cast were John Southernland, Maurice Husk, W. H. Miller, George Sylvester, Helen Lockare, Ethel Brandon, Dore Davidson and others.

Valaska Surratt headed bill at Proctor's 29-4. The Queens of the Jardin de Paris, including Ethel Conrad and Lillian Graham, seemed to please at the Garrick 29-4.

Harry P. Dixon's *Big Review*, including Harry LeVan, Frankie Heath, and Claire Devine, pleased the patrons of Miner's Theatre 29-4.

Anthony and Louise Ripley in a playlet based on Oliver Twist, at the Court 29-4, proved a great success. Others on the programme were the Chamberlains, William J. Coleman, Marion Munson, and Louise Ardway.

The Days of '61 was cleverly presented by Jerry McAniff at the Washington 29-4.

GEORGE S. APPELGATE.

### NEWARK.

Andrew Mack was seen at the Newark April 29-4, in *Tom Sawyer*, which was well received.

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Joseph O. Hasleton, an actor of wide experience, for two seasons past a valuable member of the Columbia Players stock co., through arrangement with the Washington Chamber of Commerce, has embarked on a commercial lecturing tour to exploit the beauties of Washington city as an objective point for visiting tourists. Friday afternoon, at the Columbia Theatre, the opening lecture was given that was thoroughly approved by a large audience. The illustrative views are comprehensive, covering a wide surrounding with fine effects in the photographic art, with a descriptive lecture by Mr. Hasleton with anecdotal introductions that interest. The slides and films presented give a complete view of the architecture and activities of the city covering many special events. Mr. Hasleton begins next Thursday in Fort Wayne, Ind., a series of benefits for the Fraternal Order of Eagles the carries him as far as the Pacific Coast.

The Locomotive Theatre having closed its season of burlesque presentation, the Gayety has for the next few weeks the local field. The Jersey Lilies is the visiting attraction, presenting two amusing musical comedies, *A Complicated Affair* and *Winning a Miss*, pleasing big audiences during the past week. May 6, *Procedere Burlesques*, with Frank Finney a feature. The Social Maids follows.

An artistic rendition of Tennyson's poem, *Rosebud Arden*, given Saturday afternoon at the Playhouse in a reading by Miss Siddons, accompanied by Pearl Waugh in an artistic interpretation, sympathetically rendered of Strauss's incidental music to a big social gathering.

JOHN T. WARDE.

### PITTSBURGH.

The Aborn English Grand Opera co. is offering May 11 *Travellers* this week at the Alvin, and *The Tales of Hoffman*, Thais, and *Madame Butterfly* underlined. Last week Verdi's *Aida* was given a splendid presentation before large audiences, the title-role having been sung Monday evening by Aida Henmi (Lila Robinson), Carlo Carlini, Herbert Waterous, and Harry Luckstone sang their respective roles in an appreciative manner. Two sets of principals have been alternating throughout the past week. The entire cast deserve credit for its fine rendition of this work, and the orchestra parts were also a feature. Caesar Sodero conducted. The singing of the opera was beautiful, while the costumes were in accordance.

The Nixon is dark the current week, and will be for the coming week also. James K. Hackett is announced for the week of May 20. The *Woman attracted* large and interested audiences the past week.

Andrew Mack in *Tom Moore* is at the Locomotive present week, and will be followed by Carter, the magician. Last week *The Penalty* was given by a competent cast, and played to good audiences. The important roles were handled by Frank La Rue, George Cole, Marcus Hofer, Allan Mathes, Grace Hale, Phoebe Bates, Laurette Allen, and Rose Laumeraux, and the offering pleased.

The Harry Davis Stock co. presents Faust this week at the Duquesne, and *Bachelors* and *Ben-dict* (the new play, by Jackson D. Haas, dramatic critic of the Pittsburgh "Post") is announced for the following week. The *Lost Paradise* drew the usual crowded houses the by-zone week.

Pauline, Willie Brothery, and Cooke and Lorenz were the headliners of a good bill of vaudeville at the Grand the past week, and Eva Tanany heads the bill the present week.

The Gayety has *The Jersey Lilies* this week, which last week's *Reverend Society Show* attracted and pleased large audiences.

DANIEL J. PACKINER.

### RECORD OF DEATHS.

Mrs. Elizabeth Emery, aged sixty-five, died in Philadelphia, on April 26. She came of an old theatrical family and was a cousin of John and Harry Kernell. She is survived by a son, Edwin Emery, the California actor-manager and vaudeville producer, and by a daughter, Mrs. Benjamin S. Dean, known professionally as Lillian Hale. Interment took place at Philadelphia on April 29.

Margaret A. Magill, mother of Gertrude Dion Magill and Alice Magill, died on April 21, 1912.

Fred A. Cooper, the California manager, formerly of the team of Coshill and Cooper, died on May 2, in San Francisco. He was founder of the Burbank Theatre in Los Angeles, husband of George Woodhorne, now playing in *Kismet* at the Knickerbocker Theatre, and father of George, Ollie, Edie, and Harry Cooper. Mr. Cooper was fifty-eight years of age.

Evelyn Walker Fay for ten years a leading woman in Fred Irwin's burlesque productions, died on April 30, of heart disease, in this city. Her husband was Gus Fay.

A. L. Hassard-Short, sporting writer, nephew of Hassard Short, the English actor, committed suicide by gas in this city on April 30.

Charles Engle, theatrical manager and brother of Marie Engle, opera singer, died on May 1, at the home of W. H. Richtmire, in this city. His wife, now in a hospital at Gothenburg, was notified by cable.

Mrs. Kate P. Cameron, mother of Paul Tennyson, died on April 30, at Aurora, Ill., of paralysis.

Rita Carr, cornetist at the Haverhill, Mass., Orpheum, was killed in an automobile accident at East Methuen, Mass., on April 13.

Erna Rohan, aged fifty years, was found dead in bed at her home in this city on April 27. She was a Hungarian actress.

H. B. Fauntleroy, a prominent theatre manager on the Pacific Coast, died of heart disease at his home in Portland, Ore., on April 18, aged fifty years.

John Inla, violinist, died at Johns Hopkins Hospital, Baltimore, on April 23, aged twenty-seven years. For several years he had conducted the Electric Park Orchestra in Baltimore.

Dr. Hermann von Posart, son of Ernst von Posart, died at Vevey, France, on May 2, of paralysis.

Mrs. Clara May Kenner, wife of James A. Kenner, manager of the Grand Opera House, Pittsburgh, Pa., died at the home of her parents in that city on May 2.

Beryl Faber (Mrs. Cosmo Hamilton) died in London on May 1 of pneumonia. Making her debut with the Brighton Green Room Amateur Dramatic Club, she was seen by George Hawtrey, who advised her to adopt the stage as a profession. Accordingly, she originated sundry parts in Pinero's plays, notably *Clarice* in *The Masqueraders*, which she played in Australia for a year and a half. Her other impersonations of note were Ellean in *The Second Mrs. Tanqueray*, Olive in *The Benefit of the Doubt*, and Fanny in *Iris*. In 1904 she assumed the man-



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agement of the Avenue Theatre, London, producing various plays, and appearing subsequently in *A Sense of Humor*, his house in order, Mr. Darling, Lady Frederick, Waste, and a Member of the House.

Rimmer Wilson Carr, stage-manager of the Westminster Theatre, Providence, R. I., died at his home in that city on May 1.

John P. Fagan, circus manager, died at his home at Madison, Ind., on April 28, of pneumonia.

**Died.**

ALL.—Joseph All, Sr., musician, in Brooklyn, N. Y., on April 18, aged 78 years.

BALDWIN.—Julius A. Baldwin, father of Charles Baldwin, at Jackson, Mich., on April 17.

BLUMKIN.—Mrs. R. Blumkin, mother of Mrs. A. H. Woods (Louise Benton), in Cleveland, O., on April 17.

BALLET.—Frederick H. Ballet, of Ballet and America, at Freeport, N. Y., on April 12, aged 38 years.

BRUNO.—Charles Bruno, musical instrument manufacturer, in New York city, on April 17, aged 67 years.

CARTER.—Viola Carter (Elizabeth Viola Sullivan) at Sta. Anthony de Monte, Cal., on March 2, of tuberculosis, aged 22 years.

DALBEY.—C. W. Dalbey, at Clarinda, Ia., on March 30.

DOROTHY.—Mrs. Gavin Dorothy (Virginia Harter), at Springfield, Mo., on April 1.

FIALA.—Frank J. Fiala, at Jamaica Plain, Mass., on April 6, of pneumonia, aged 35 years.

GIFFORD.—Eddie Gifford, trick cyclist, at Ashtabula, O., on April 12, aged 33 years.

GAGNON.—Josephine Gagnon (Josie Ashtout), seamstress, at Orange, N. J., on April 28, of cancer, aged 43 years.

HENNINGER.—Dr. Joseph Henninger, of Chicago, husband of Mabel Montgomery, at Boston, Mass., on April 16.

KAYSER.—Henry C. Kayser, orchestra manager, in New York city, on April 21, aged 48 years.

KIDDER.—Walter Francis Kidder, theatre advertising agent, in Brooklyn, N. Y., on April 10, aged 34 years.

LAMBSON.—George D. Lambson, minstrel, at Gardner, Mass., on April 6, of indigestion, aged 50 years.

MACKAY.—Andy Mackay, manager of House Melville, in Louisville, Ky., on April 19.

MAPES.—Mrs. Charles Victor Mapes, mother of Victor Mapes, in New York city, on April 13.

PRENTICE.—George Lamb Prentice, at Sierra Madre, Cal., on March 29.

PAGET.—Mrs. Paget (Patty Chapman), in London, Eng., on April 18, aged 83 years.

PURDY.—Mrs. R. R. Purdy, mother of Margaret Webb, in St. Louis, Mo., on April 15.

RENAUD.—Charles H. Renaud, father of Rachelle Renaud, on April 2.

ROGERS.—Robert Cameron Rogers, author of "The Rosary," at Santa Barbara, Cal., on April 20, aged 80 years.

STUTLIFE.—Wallace Stutlife, of the London Symphony Orchestra, in Ottawa, Ont., on April 20.

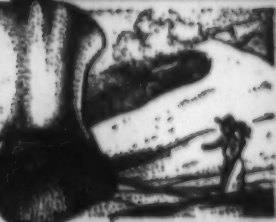








# MOTION PICTURES



## "SPECTATOR'S" COMMENTS

MANY comments and criticisms have appeared in these columns from time to time against the practice of certain directors who persist in making their players come down front or face the front in a bungling, inartistic way, merely for the obvious purpose of having the camera register a constant record of their facial contortions. From the written and spoken indorsements of the views expressed by *The Spectator* on this subject, received from many sources, with scarcely ever a dissenting voice, it appears that most players and practically all spectators who give the matter any thought are of the same opinion as this writer. Those pictures, the directors of which avoid absurd extremes in coming front and facing front, are the most popular ones with the public, but the offending directors, strangely enough, are not able to learn anything from this fact. The only fair conclusion is that they are not intelligent enough to learn.

The fact is, most directors who are on the wrong track are so because they are incapable of getting on the right track from any exercise of their own intellects. They are not artists—they are merely copyists—like the painter who can copy a masterpiece but is unable to use the same skill in original work. The copyist type of director some time or other has seen some really artistic director bring his players to the front at the psychological moment in a natural way that did not destroy the illusion of reality, and he has seen the players' faces turned somewhat toward the camera without appearing to have been done intentionally, and then the copyist has observed the wonderful successes that these pictures have proven to be, and he has assumed that it was all because the camera had caught the facial expressions and that the figures were heroic size and cut off at the middle. Nothing deeper than this trickled through the copyist's brain. Now, if this copyist had been called on merely to reproduce a picture made by an artistic director who had used the methods described, he might have turned out a piece of work that would have been almost as good as the original, but it is not a copy he is required to make; he must do original work—develop a new story; and being nothing but a copyist he is lost. Not being able to discriminate intelligently, and not having the inventive genius of the true artist, he foolishly keeps his players down front and faced front all the time, or if he has them in the background momentarily, he marches them front like so many soldiers to have their pictures taken.

The idea of heroic figures and cutting off at the middle, so that only the tops of the bodies show, was a great one and did wonders for the photoplay when used intelligently, but the people who made it a success were artists and accomplished the trick without doing violence to reality or destroying the scenic backgrounds of their pictures. Their players were not always front nor always facing front like a half circle of full moons. One could sometimes see their backs, and one could sometimes see the things in the background of the scenes. And when it was necessary for the emphasis of some climax that the facial expression should be clearly seen, the players managed to be down front as if to all appearances there was absolutely no other place for them to be according to the logic of the situation. That was how the artistic directors managed it, and any copyist who cannot learn to do the same thing will never be anything but a copyist.

Several little mayors have succeeded in getting their names in the telegraphic dispatches again by forbidding with a flourish any exhibitions of *Titanic* films, on the alleged ground that the films are fakes. There was the little mayor of little Paterson, and the little mayor of Squedunk and the little mayor of Boston, and several other little mayors of big or little cities, all in on the

great wheeze. As far as this paper knows—and it keeps pretty well posted—there have been no faked *Titanic* films offered to the public. The pictures have been authentic, so far as they have gone, which is just precisely the extent that they might legitimately go—and that is, they have shown views of the *Titanic* launching, views of icebergs similar to the one that gave the great ship her death-blow, scenes on the *Olympic*, the sister ship of the *Titanic*, pictures of Captain Smith, views on the *Carpathia*, and so on. It would have puzzled the little mayors to show where the fakes came in if any exhibitors had had the nerve to give the little mayors a battle in the

need be wasted on them on account of such a defense. An exhibitor who could be made to believe that genuine motion pictures of the *Titanic* wreck could be supplied to him by anybody but the Almighty must be too green and idiotic for the picture business. He deserves to get swindled. But this does not excuse the film people who first put out the misleading printed matter. Really they stand in no better light than the lying exhibitors.

But while no improper films of the *Titanic* disaster have been put out, the faking having been confined to the advertising, this is not to say that such a thing may not yet be possible. The announcement by an independent company of good repute that it would produce a dramatic or spectacular film based on the great sea horror and featuring an actress who was fortunate enough to come out of the ship alive, can occasion only apprehension of the gravest character by thoughtful people who have the best interests and good repute of the motion picture art and industry at heart. It will not be denied that the subject might be treated with a good taste and discretion that might disarm criticism and prove not to be an insult to a mourning nation, but very frankly *The Spectator* will say that he does not look for any such result. The flamboyant style of advertising announcing the proposed film does not give much encouragement to hope that the subject will be treated in a seemly manner. It is to be feared that the film, which is to be called *Saved from the Titanic*, will be a melodramatic affair that will inevitably fall absurdly short of truth and hence can prove only a lamentable travesty. If it shall prove otherwise it will be nothing less than astonishing.

The bare idea of undertaking to reproduce in a studio, no matter how well equipped, or by re-enacted sea scenes an event of the appalling character of the *Titanic* disaster, with its 1,600 victims, is revolting, especially at this time when the horrors of the event are so fresh in mind. And that a young woman who came so lately, with her good mother, safely through the distressing scenes can now bring herself to commercialize her good fortune by the grace of God, is past understanding.

On another page appears a short interview with Stanner V. Taylor, director for the Rex Company, in which ideas are advanced that are commended to the attention of all photoplay writers and producers. It is Mr. Taylor's opinion, formed from long experience in writing photoplays, editing and revising suggestions, and later as director and producer, that too much stress has been laid upon the matter of form in the preparation of photoplay plots, and *The Spectator* is inclined to agree with him. Further discussion of this subject by others would undoubtedly prove profitable.

### A TYPICAL CENSORSHIP ADVOCATE.

Mrs. Phillips Lee Goldsborough, wife of the Governor of Maryland, is quoted as favoring the movement in Baltimore to censor motion pictures. The effect of her endorsement is somewhat weakened by this admission: "Personally I have not seen a moving picture for a long time." It would seem that comment is unnecessary. The Baltimore *Sun* is advocating the censorship proposition. How any American newspaper can conscientiously support the censoring of any means of public expression is difficult to understand.

### SURVIVORS AS LECTURERS.

In a number of cities exhibitors secured the services of *Titanic* survivors to give explanatory talks to audiences in connection with films referring to the *Titanic* and Captain Smith.



Copyright, 1912, Selig Polyscope Co.

ADRIENNE KROELL

Beautiful and Accomplished Leading Lady of the Selig Players

courts. They showed nothing in the films that had not been shown in newspaper pictures.

So much for the films themselves. Not so much can be said for the misleading advertising matter put out in connection with the pictures. To this advertising matter all the trouble caused by the little mayors can be attributed. No more absurd, shallow-brained exhibition of cheap, fake, swindling advertising methods was ever known in this country. The truth was all that was needed in connection with an event so great. Not a penny more business could be attracted by lies, and in fact only indignation and just resentment could result from deception. Nevertheless, a few exhibitors wantonly and shamelessly advertised in flaring posters and signs that they had pictures of the wreck on exhibition—a thing that even children knew was impossible. No wonder the people mobbed a theatre over in New Jersey—if they did mob it, which *The Spectator* sincerely hopes was the case if the proprietor misled his patrons.

It has been said that some exhibitors who did the false advertising complained bitterly that they had been misled by the people renting them the films. Small sympathy



## MAYOR GAYNOR DEFENDS PICTURES.

Mayor Gaynor urges the passage of an ordinance regulating motion picture theatres in New York city, his views being embodied in the following letter to the Aldermen:

At my suggestion the Commissioner of Accounts made a careful study of the conditions of the moving picture shows of the City of New York. This was brought about by many complaints which I had received. He submitted his report on March 22, 1911. I appointed a committee of citizens to examine carefully into the whole subject and to report a proposed ordinance for the government of these shows. They completed their work and reported the ordinance, which was duly submitted to your honorable body.

The matter is one of such importance that I have thought it proper to address to you this special communication thereon. It seems to me that the ordinance is well thought out and should receive favorable consideration and be passed by you. I do not undertake to say that it is perfect. I dare say that you may find that it needs certain changes or amendments.

All that I urge is that the ordinance be considered and passed as it is, or with such wise amendments as you think proper. These shows are a great solace and the source of much entertainment and education to the whole community. They are attended by all kinds of people, and especially by those who cannot afford to attend more expensive places of amusement. The pictures shown are moral and instructive. The great outcry of certain uninformed persons against them which existed not long ago has subsided. Our part is to safeguard these shows in all respects, physical, mental, and moral, by a good ordinance.

The ordinance proposed by the Mayor's committee was never acted on by the Board of Aldermen of 1911. It differs from the Nicholls ordinance in not requiring censorship of films and in permitting the admission of children under sixteen during certain limited hours.

## JOSEPH P. COLLINS'S NOVEL ACTIVITY.

The quick wit and enterprising activity of Joseph P. Collins, traveling in advance of Dante's Inferno in Pennsylvania, resulted in a novel publicity stunt in Hazleton, Pa., recently, that will be hard to match anywhere in the country.

During the election campaign in Luzerne County, Pa., of John J. McDevitt, better known as "the millionaire-for-a-day," and now an aspirant for Congressional honors, that hero had occasion to visit Hazleton for the purpose of promoting his candidature. His visit was an unheralded one, and he found some difficulty in getting the town announcer to assemble the clans. He could get nobody to toll the bell and tell of the arrival of the distinguished candidate till Mr. Collins, who was there in the interest of his attraction, undertook to personally call public attention to the forthcoming speech of McDevitt from the hotel steps. Collins worked assiduously for the campaigner, and succeeded in collecting a couple of thousand people to listen to the versatile candidate. The meeting was a great success, and before it came to a close the assembled public were informed of the provisions which, according to Dante, have been made in the eternal hereafter for politicians unfaithful to their trusts. He told the people that Mr. Collins, of Dante's Inferno, had called the meeting for him, and in recognition of that he assured those present of the excellence of the show which was booked for Palace Theatre, Hazleton, for week of April 22.

## IDEAS, NOT FORM, IN DEMAND.

In a conversation with Stanner E. Taylor, director of the Rex Company, some particularly interesting and salient views were expressed relating to the dearth of original ideas to be found in the average motion picture drama of to-day, and his remarks prove especially important in these days of revolutionary methods.

"I believe," said Mr. Taylor, "that insistence on form

is depriving the manufacturer of much original material, which would otherwise come to him. A writer who knows nothing about putting an idea into shape will do so because he is told to, but in doing it his very lack of skill causes him to destroy the original idea, and his work is sent back, thereby depriving the producer of a good idea, but discouraging a writer, who might gradually be developed into a very valuable man. It is the man with ideas who is most needed in the picture business to-day. There are plenty of prominent and intelligent writers in the field of fiction, but who are totally unfit for picture work, for while they show marked ability at description and character drawing, they are unable to conceive of new and unusual combinations of incidents resulting in some particularly novel situation. It is by developing men of this character that pictures may not only stimulate their own production, but may arouse also those in other fields of literature and drama to greater effort in this direction, and this is one of the ways in which the picture will be able to benefit the stage."

In his own individual work as a producer Mr. Taylor adds that he always tries to encourage the man with ideas, telling him to present them in whatever form is most suited to him, and if the ideas are worth producing he will learn how to develop them by seeing how it is done for him, for after all, as Mr. Taylor suggests, the trained director is best able to fashion the idea for his own particular needs.

## BERNHARDT AND REJANE FILMS IN NEW YORK.

Archie H. Ellis, for many years connected with the Hyde and Behman Amusement Company, has the New York State rights for the photographic plays of Camille and Madame Sans Gene, for which Madame Bernhardt and Madame Rejane posed several months ago in France. These pictures will be seen in New York for the first time at the Majestic Theatre, Brooklyn, beginning this week.



SCENE FROM "THE COMING OF COLUMBUS"

The Selig Masterpiece in Three Reels Released May 6

## INTERVIEW WITH HARRY FURNISS.

The Edison series of pictures of which Harry Furniss, the great cartoonist of *Punch*, is the author, and in which he appears, have been completed and Mr. Furniss has sailed for England. A special interview with Mr. Furniss will be found on page 11 of this week's *Mirror*.

## LETTERS AND QUESTIONS

Answered by "The Spectator"

If Gerald Griffin doesn't write oftener he will be denied admission to these columns. This is the first word from him in a year, and he is still groaning under the torture of seeing actors taking off their hats when the hats ought to be on their heads. He says, writing from Rochester:

Just a line of praise for the young woman who played the wife in Driftwood. It is the best bit of acting I have seen in years, especially by a young person. The whole company was good, even the heavy, who seems to be one of those "take off your hat" actors. If I were a photo actor and a director told me to take off my hat in the blazing sun or a snowstorm I would stick a pitchfork in him. I know it's the old gag—"hides the expression, etc." Hats!

Here is a reader who indorses the views many times expressed in this department of *The Mirror* regarding the wrong policy of some directors in having their players walk deliberately down front, without excuse, merely to get close to the camera:

I must write and tell you how delighted I was to read your "Comments" in the issue of March 27, especially that part relating to the practice of bringing characters from the background in motion pictures and having them act in the close range of the camera. Of course you are aware that it is not the fault of the actors, but many of the 20,000,000 pairs of eyes do not know where the fault lies, and in their ignorance of conditions are most apt to put the blame upon the actors. Many directors are simply following instructions of the manufacturers, who insist on "close-up" stuff, not realizing that the results are inartistic, as you have so ably demonstrated. Please keep at them, for your Comments are like the statutes to them and will have more effect than a thousand letters would from the general public. You have no idea what it is to be brought right up to the ten-foot line whenever you have a point to make, and stand there with three or four others in line, in a space about four feet wide, where the slightest move one side would put you "out" of the camera. Of course where there is some psychological point to be brought out in the study of a person's countenance it is all very well to bring them up, even though you have to cut out their legs, but to try to enact everything on the "ten-foot line" means a loss of scenery or setting and a sacrifice of good acting. Imagine what would be said of a play nowadays where all the characters came down as far as the footlights would permit, and spoke their lines with faces always turned to the audience! Why, the good old days when they used to take the centre and hold it, are nothing in comparison.

So I repeat, Dear Spectator, keep at them, please, and educate them up to the truly artistic. We of the dramatic profession who have gone into the picture business look to you alone to bring them up to the proper standards.

The particular point which *The Spectator* has urged in the matter of coming to the front to "act" is that when it is necessary, as explained above, to convey thoughts by facial expression, the characters should be brought into close range by some excuse that will appear absolutely natural and consistent with the action. A good director can supply this excuse. If he can't, he should get out of that branch of the profession.

"H. C. R." of Galveston, Tex., writes: "As far away from you as Texas we read *THE DRAMATIC MIRROR* with interest every week, and especially your department, as there are some picture fans down in this locality, too. I have noticed that you printed little tributes from admirers (like the enclosed), who are enthusiastic followers



"THE COMING OF COLUMBUS" (SELIG)

One of the Closing Scenes in this Magnificent Three-Reel Special Feature

of your pages, and I am wondering if you will do it for me. My favorite picture player is the Edison Motion Picture Company's Mary Fuller. Excellent pictures of her were in your issue of March 13, for which we thank you." The tribute, which has merit of its own, follows:

TO MARY FULLER'S EYES.  
Oh, sonnets to thine eyes, my love,  
Would I could pen in rhyme  
The lights o' life and lights o' love  
Hid in those eyes of thine!  
Their limpid depths each inward thought  
Reflect in velvet brown.  
Expressions of a tender heart  
More precious than a crown  
Of each expression's fleeting change  
A mistress true thou art!  
We watch the story and those eyes  
Make real each acted part.  
And touch our inmost heart!

Miss Burden Casey, Kansas City, Mo.: Companies purchasing photoplays in America include: Biograph, Vitagraph, Edison, Kalem, Lubin, Selig, Pathe, Melies, Imp, Reliance, Solax, Majestic, Bison, Powers, Champion, American, and others. The addresses of most of these will be found in *THE MIRROR* advertising columns.

"Bennie from Lubinville," being a youth of many accomplishments, has been trying his hand at "literature," and recently dashed off the following, which he declares is his first attempt at "this kind of dope":

Lubin pictures, produced by Lloyd B. Carelton, played by Ormi Hawley, Jack Halliday, and Charles Arthur: "The Surprise Party Was Surprised" at "The Reformation of Kid Hogan." It was for the "Social Secretary," who's "Love and Tears" made him start "A New Beginning." By "His Mistake" he was "Tricked Into Happiness," which was the result of "Love vs. Stragety."

"S. G. S." Le Grande, Ore.: (1) The part of Bess in Tim and Jim (Lubin) was played by Betty Cameron. (2) The part of James Parton in The Two Penitents (Vitagraph) was Clarence Bennett. (3) Have no records at hand regarding Jean Acker. (4) The cast in The Banker's Daughter (Kalem) was: Banker, William R. McKey; daughter, Violetta Lytton; Dixon, James Ross; Kent, Donald Mackenzie.

"B. A. G." New York city: (1) The daughter in The Cattle King's Daughter (Essanay) cannot be identified, as the name of the actress is not on record in the Essanay offices. (2) The dark-haired little girl in His Love of Children (Reliance) was Gladys Egan.

"K. A. R." Chicago, Ill.: Delay in replying to your question was due to the necessity of writing to the Pacific Coast for the information. The players in the Pathe Western photoplay, Brave Heart's Hidden Love, were: The Indian, Charles Inslee; the artist, Earl C. Simmons, and the girl, Louise Glaum.

"B. A. G." New York city: The specialist in Tricked Into Happiness (Lubin) was Charles Craig. The henpecked husband in Turning the Tables (Edison) was Edward Bouden, and his sailor friend was George Nichols. The man "with the little black mustache" in The Girl of the Grove and A Love of Long Ago (Thanhouser) was Joseph Graybill.

Charles Abell, New York city: It must be that you are not a good reader of *THE MIRROR* or you would have seen by numerous mentions in these columns that Ethel Elder is now leading lady with the Powers Company. Her portrait was published in *THE MIRROR* quite recently.

Last week The Spectator, by a slip of the pen, located Flora Finch with the Biograph instead of the Vitagraph, and immediately by mail there came in a number of corrections, some of them chiding The Spectator for men-



STANNER E. V. TAYLOR

Director of the Rex "Marion Leonard Photoplays"

tioning the Biograph in connection with the name of a player. Of course, everybody who has ever seen Flora Finch in a Vitagraph picture will never forget her, and a correction of the printed error is not necessary. As for breaking the rule about naming Biograph players, how can that be charged when no Biograph player was named?

"S. C." one of the numerous Indianapolis admirers of Warren Kerrigan, writes to explain quite logically that the reason so many Indianapolisites praise his work and his handsome face is that Indianapolis has, always been noted for its good critics.

"Munson" writes from Cleveland, O., to propose that the motion picture producing companies should put the date of issue of each subject with the title and cast on each film, his argument being that it would inform spectators how old the pictures are and when the players appeared in them, and would also be a protection to exhibitors and patrons. The Spectator cannot agree, and he is quite sure that neither manufacturers nor exhibitors would ever consent. The reasons are almost too obvious to need pointing out. No matter how good an old picture might be the statement of its age would stand against it with nine spectators out of ten. Every exhibitor would object to showing an old photoplay merely because it was old, and the result would be that none would have a long enough life to go its rounds of the houses served by any one exchange, and therefore could not earn its cost in rental charges. It is only by keeping films in use a long time that they can be supplied at a rental low enough to permit house managers to live at five and ten cents admission. "Munson" makes some odd errors also in referring back to old films and their players. Florence Lawrence was never with Reliance.

she was with Imp. The Vitagraph did not do the Jones farce series: it was the Biograph.

Hector Ames, of Brooklyn, calls attention to a recent Selig picture regarding a lighthouse keeper's daughter—he forgets the title of the film. He goes on to say:

I am not a sea-faring man, but have been on the water enough to know that Mr. Bosworth has not been on it very much. The whole play was child-like in its inception and in its carrying out. And did you see Bosworth himself, with his white, lady-like legs and feet? Imagine a fisherman with white calves and feet! And then such a jumping jack as he was, trying to imitate a spry sailor. And such a brave sailor was he! In broad daylight, apparently, within sight of land, and scarcely a full sail breeze blowing, he practically gives up as lost, and prays to God like a lost soul. And did you see the storm? Any vessel could have carried full sail, and extra sail, and not wet her lee rail. And this was the storm that threatened destruction! The whole piece was full of inaccuracies and inconsistencies too numerous to mention. In one scene, a girl stretches a blue and white scarf or canvas across the stairs instead of using a rope or something else not conspicuous. The lighthouse keeper was not a real character—only a painted man. When the girl draws on the villain, several times he could have knocked the pistol from her hand or have seized it. As for the storm, I suppose storms are hard to get, but they ought not to be hard to fake. (Mr. Ames is wrong here.) I saw a Vitagraph storm which would not have scared a child in a rowboat. These things in the films may satisfy the women and a few land lubbers, provided they have vivid imaginations, but if a sailor or anybody who knows anything about the water should see one of these films he would have difficulty restraining himself from boisterous laughter. I have seen two or three pretty good Selig sea pictures, but I have never seen anything quite so bad as the one mentioned.

#### ANOTHER TITANIC VICTIM.

Another loss to the motion picture field through the Titanic disaster was the death of W. H. Harbeck, of Portland, Oregon. He was prominent in connection with the Round Up pictures and was also well known for his pictures showing the Canadian Pacific line. Dr. L. M. Slocum, of Seattle, Wash., was associated with Mr. Harbeck in this work and will continue it.

#### UNIQUE DECORATION DAY RELEASE.

The Decoration Day release of the Edison Company is entitled The Sunset Gun, scenes from which appear elsewhere in this issue. It has been the intention of this company in making this production to diverge somewhat from the usual run of Civil War pictures put out at this time of year. It represents instead the simple honors done the veterans in a small country village, and the passing of an old soldier at the sunset gun. Hannister Merwin is the author of the scenario and Marc McDermott plays the leading role.

#### CAST OF SELIG'S COLUMBUS FEATURE.

There were 350 people in the cast of the Selig feature, The Coming of Columbus, which was released this week by the General Film Company. The picture will be reviewed by *THE MIRROR* next week, probably. The principal characters follow:

King Ferdinand	Marshall Stedman
Queen Isabella	Kathlyn Williams
Christopher Columbus	Charles Clary
Diego, his son	George McDermott
Doctor Fernandes	George Cox
Fra Antonio	Joseph Sullivan
Marin Pinzon, captain of Pinta	Frank Weed
Yanes, captain of Nina	Rex Roselli
Francisco De Bobadilla	William Stowell
Saracen, Arab sheik	Walter McCullough
A sailor	Jimmy O'Burrell
Cardinal	Robert Irving
Abbot of La Rabida	Frank Weed
Colona, King's secretary	Fred Eckhart
Sailors, money lenders, church dignitaries, soldiers, Arabs, Indians, craftsmen, vestal choir, courtiers, grandees, etc., etc.	



SCENES FROM THE EDISON DECORATION DAY PHOTOPLAY, "THE SUNSET GUN," FOR RELEASE MAY 24



## REVIEW CONTEST RESULTS

The Mirror review contest for the month of April resulted in the following four winning reviews, selected from an unusually large and capable list of contestants:

**First Prize.**—Miss O. Meury, 66 Ellery Street, Brooklyn, N. Y.; subject, The Female of the Species (Blio.).

**Second Prize.**—John E. Todd, 483 First Avenue, Salt Lake City, Utah; subject, The Unknown Violinist (Vita.).

**Third Prize.**—Robert M. Crooks, 1025 Lafayette Avenue, Terre Haute, Ind.; subject, One Is Business; the Other Crime (Blio.).

**Fourth Prize.**—A. D. Eaton, 3222 South "K" Street, Tacoma, Wash.; subject, Shall Never Hunger (Lubin).

### Honorable Mention.

The following twenty reviews, alphabetically arranged as to authors, have been awarded honorable mention:

Harry R. Beard, 3949 Yates Street, Denver, Colo.; Won by a Fish (Blio.).

J. H. Carter, 808 N. Calvert Street, Baltimore, Md.; Saul and David (C. G. P. C.).

Herbert S. Gorman, 46 James Street, Springfield, Mass.; The Girl and Her Trust (Blio.).

Albert E. Johnson, 902 Broadway, Los Angeles, Cal.; A Pair of Baby Shoes (Nestor).

Florence Hampton, 2 West 101st Street, New York City; The Jocular Winds of Fate (Vita.).

Alexander Hill, 129 East High Street, Lexington, Ky.; The Anonymous Letter (C. G. P. C.).

Miss Bert Humphreys, 6718 Brighton Road, Ben Avon, Pa.; Fate's Interception (Blio.).

Leon Kelley, 32 Centre Avenue, Rockville Center, N. Y.; The Hobo (Selig).

Charles E. Krutch, 717 Main Avenue W., Knoxville, Tenn.; The Girl and Her Trust (Blio.).

M. R. Maloy, 523 Fourth St., N. E., Washington, D. C.; An Unusual Sacrifice (Edison).

Mary Meury, 66 Ellery Street, Brooklyn, N. Y.; The Revolutionist (Lubin).

David Meyerhardt, Rome, Ga.; After School (American).

Loretta R. Minish, 243 North Fourth Street, Columbia, Pa.; Mr. Bolter's Infatuation (Vita.).

R. F. O'Leary, 110 East Madison Street, Baltimore, Md.; While Wedding Bells Ring Out (Rex).

M. A. Posner, 1000 Ogden Street, Denver, Colo.; Fate's Interception (Blio.).

C. S. Scott, 124 Bay Thirty-fourth Street, Bensonhurst, N. Y.; Just Like a Woman (Blio.).

Marie Sovern, 32 Gilbert Street, Terre Haute, Ind.; His Mother's Shroud (Vita.).

Mrs. Mattie Stewart, 240 Agnew Avenue, Carick, Pa.; Fidelity (American).

J. F. Sturm, 1725 Frick Building, Pittsburgh, Pa.; Illumination (Vita.).

William Thomas, Jr., 8103 Ridge Avenue, Roxborough, Philadelphia, Pa.; Fate's Interception (Blio.).

### The Next Contest.

The contest for May is now in progress, a number of reviews having been received. It will end May 30 and the four winning reviews with twenty honorable mentions, according to the conditions printed in previous issues of THE MIRROR, will be published the week following the conclusion of the May contest.

Following are the four winning reviews for April:

#### First Prize—Miss O. Meury.

**The Female of the Species** (Bliograph, April 15).—This psychological study, illustrating that no matter how strong the animosity existing between women there is one great bond of sympathy between them—the common love of a child—has been handled in such a remarkable, realistic manner that it may easily be placed in the front rank of notable productions. The fearful desolation attending the crossing of the great desert has been most vividly represented, not only with regard to the surroundings but also to the excellent interpretation of the three actresses. A miser, his wife, her sister (the relation these characters bear each other is not clear in the beginning), and another girl survivor start across the desert toward civilization. His sufferings smothering all but the most primitive passions, the husband, while the wife and sister seek to replenish their water supply, makes advances to the third girl. The sister, who evidently had always mistrusted the stranger, and the wife witness the act, and misunderstanding, they condemn. Goaded to desperation by the man's death, combined to the misery and hardships they experience, the two women are about to vent their vengeance on the third girl when they are startled by the cry of a little Indian babe whose parents have died. Responding to the universal call, the women, forgetting their differences, resume their journey toward civilization. As usual with this company, they seldom herald the coming of a feature subject, but they certainly know how to "deliver the goods."

#### Second Prize—John E. Todd.

**The Unknown Violinist** (Vitaograph, April 6).—Leo Delaney, Charles Kent, and an able director with a keen sense of the artistic have succeeded in producing a picture of worth by means of simple pantomime. There are no lip movements, and no tense dramatic scenes, and very little suspense. It breaks every rule of traditional acting and construction, and yet a rare degree of interest is evolved. The story is simplicity itself, and for that reason its effects are gained by simple methods. An

old musician (Charles Kent) loves his violin better than all else. Another musician, who is down and out because of high living that success brought, is now reduced to a tramp (Leo Delaney). In attempting to steal the old musician's violin, which awakens in him the lost music of his soul. We are shown the memories of his triumphal days. A notice of a contest for the best playing suggests that he try for the prize. He borrows the old violin and wins, bringing the instrument and the winning cup back to the owner. Overjoyed at finding his beloved instrument, the old man caresses it. The tramp sees the effect from the outside, then goes his way, with a determination to lead a useful life. The emotions of the soul of the true musician and artist are brought out admirably by the two actors concerned. The director has chosen scenery with care and dignity. The photography shows a wonderful appreciation of the effects of light and shadow.

#### Third Prize—Robert M. Crooks.

**One Is Business; the Other Crime** (Bliograph, April 25).—If a man accepts a bribe to insure his vote that in a measure would defraud poor people's rights, that is business; but if another man purloins that same money to keep himself and family from starvation, that is crime. On this simple theme this film story is founded. It is a subject which affords much scope for the scenario builder's imagination, insures enthusiasm on the director's part, and imbues the actor with inspiration to excel himself. This they all have done.

Throughout the whole film well laid scenes alternate showing strong contrasts between poverty and riches, giving the principal actors ample grounds for the portrayal of varied emotions.



LUBIN COMEDY SECTION, RECENTLY IN FLORIDA

From left to right, standing: Mrs. George Boehm, Jack O'Neil, Mae Owens, Will Hopkins, Mae Hotely, Jerold T. Herener, Helen Marten, Robert Burns, Betty Cameron. Seated: Walter Kendle, Wm. Lewis, Arthur D. Rotaling (director), Leo Rotaling, Walter Stull, George E. Boehm.

Although one may feel inclined to pick little flaws here and there—and wish, perhaps, there was an intercession explaining what relation existed in the past between the rich and poor man, so one might clearly understand just how the rich man knew exactly what to do the morning following the attempted burglary—yet one is satisfied with the happy termination and thinks with the viewer who might say: "Here is a film that bristles with originality. The story, simple as it is, contains a strong moral that is sure to reach the heart."

But then, after all, is it not simplicity that touches and teaches?

#### Fourth Prize—A. D. Eaton.

**Shall Never Hunger** (Lubin, April 4).—A story of Life—Life, bare and hard, with hunger and despair in the foreground. The story is a simple one. Thousands have faced the same situation, yet the superb acting of Arthur Johnson carries it far out of the commonplace. The dazed, hungry, sick and despairing man is portrayed with a finish and feeling rarely seen on the screen.

Johnson, out of work, spends his last money for bread. He then makes a final attempt to obtain employment, but fails. He enters a mission where a noted evangelist is speaking, using as his text, "Shall Never Hunger." Johnson faints at the altar and is taken to the hospital a nervous wreck. The congregation and minister come to his aid. The minister visits the home, bringing food and clothes, and accompanies the wife to the hospital. One of the men offers Johnson a steady position, so that he and his family shall never hunger.

The church and hospital scenes are a credit to the director. The church scene is, unlike many of its kind, very natural. It is not a happy picture and, as stated

before the acting and able directing alone make it a work of art; but you'll feel more human and perhaps a little more kind in your attitude to the fellow who is "down and out" after seeing it. We need more like it. It is just such pictures as this one which attract the educated classes and leave no work for the censors.

## Conditions of Contest

FOUR PRIZES, First \$5, Second \$3, Third \$2, and Fourth a Six Months' Subscription to The Mirror

are awarded monthly, ending on the last day of the month for the best critical reviews of motion picture plays, not exceeding 250 words for each review. The next twenty best are given honorable mention. Address REVIEW CONTEST, DRAMATIC MIRROR, 145 W. 45th St., New York City.

### WILLIAM FOX LOSES SUIT.

The Appellate Division of the Supreme Court has dismissed the appeal of the Greater New York Film Rental Company from the decision of Supreme Court Justice Bijur denying an injunction against the revocation of its license to rent films from the Motion Picture Patents Company. An appeal to the United States Supreme Court is threatened.

## STUDIO GOSSIP.

SIDNEY FRANKLIN, who has written many photoplays and picture farces and comedies and is also a comedian and character actor of many capabilities, has written and produced a photo-comedy called *Almost an Artist*, staging and directing it unassisted. He made the production as a private venture and expects to dispose of the negative. A Mirror representative saw a copy privately exhibited and can testify that it is an unusually clever, well constructed and well directed comedy.

GEORGE LE SOIR, who has been directing Kalem productions in New Orleans, has returned to New York with his company and the Kalem studio in New Orleans will be closed till September. Mr. Le Soir's plans in the interim have not been determined upon.

MARTHA RUSSELL, who has been re-engaged for a series of feature films for the Essanay Company, makes her second appearance in *Signal Lights*, a sensational railroad melodrama. Miss Russell's first appearance in the new films will be in *The Return of William Marr*, a dramatic subject booked for early release.

VEDAH BERTRAM, of the Essanay Western company, has entirely recovered from her recent illness, and is once more assuming her place as leading lady in the Western subjects. The *Desert Sweetheart*, a sensational and dramatic production booked for release May 25, features Miss Bertram and G. M. Anderson. The film was staged in the great American Desert.

WHITNEY RAYMOND, the popular young juvenile man with the Essanay Eastern Stock company, left recently for Seattle to meet his mother, for the first time in four years. From Seattle they intend visiting in Victoria, B. C., then will leave for California, where Mr. Raymond intends to put in a couple of weeks tempting the fish to impale themselves on his hook. Mr. Raymond's trip will occupy five weeks, and on his return he intends to come by way of the North, stopping off among the Canadian Rockies at various watering places.

ADRIENNE KROELL, the popular member of the Selig Eastern stock, whose portrait appears on another page, is counted one of the most beautiful women in motion pictures.

## CLASSIFIED M. P. ADVS.

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**FOR SALE**—Edison moving picture machine, fine condition, price right. Nash and Graves, Wolcott, N. Y.

**FOR SALE**—The arrival of the Titanic survivors on the Carpathia, about four hundred feet, at eight cents a foot, with posters. Captain Smith of the Titanic, 350 feet, at 8 cents a foot, with posters. Special Event Film Co., 245 West 35th St., N. Y. C.

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**20,000** roll tickets, \$1.20; 50 1 cored carbons, \$1.15; stereopticon objectives, 50c to \$5.00; stereopticons, \$15; rheostats, \$5 to \$5; are lamps, \$1.75, \$2 and \$2.25; condensers, 50c; calcium jets, \$2.50; acetylene jets, \$2.50; gas generators, \$5.50; moving picture objectives, \$2.75; \$2.50. List of moving picture sale parts at fair prices. Sprocket wheels, etc.; films, 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices. L. Hets, 302 East 33d St., New York City.

### THOMAS EDISON'S GREAT PLANS.

Thomas A. Edison expects to spend \$3,000,000 and devote eight years to the work of perfecting a repository of educational films that will meet the requirements he has set to make the moving picture useful in the school room.

### BEST FIGHT PICTURES EVER MADE.

The Wells-McFarland fight films were exhibited at the Garden Theatre, New York, and are pronounced the best and clearest pictures of a pugilistic encounter ever made. Reflecting deserved credit on the Vitaphone Company, which was responsible for the photography and printing.

### MUSICIANS STRIKE IN ST. LOUIS.

The Union musicians of St. Louis playing in motion picture houses have struck for an increase of 25 per cent. in wages. The managers declared they couldn't pay it, and are endeavoring to get along with non-union music.

### CLEVER WORK AVERTS PANIC.

BOSTON (Special).—Quick thought prevented a panic at the Emmet, a motion picture house at Jamaica Plains, last week. In the afternoon show Arthur Thompson, the manager, noticed smoke and located a blaze upon the roof. He summoned the fire department by a still alarm, and, returning to the theatre, stopped the machine, explained to the spectators that it was broken, and calmly dismissed them. The fire was extinguished without much loss. BENTON.



## Reviews of Licensed Films

**The Lesser Evil** (Biograph, April 29).—The Biograph Company has again vitalized a terse, pitiful melodrama into a radical problem of existence, and thereby gained not only in the force of the delivery, but also in the natural, life-giving qualities of the drama. For such a method must always intensify and reveal in the course of its action all the fundamental issues involved, thereby not only appealing to the lover of mere tense physical situation, but also to the more penetrating mind, that may enjoy, along with the other, the exposition of some proposition of truth or conjecture. Such a happy blending, however, is unfortunately a rare occurrence both in picture and in legitimate drama. In this picture the girl concludes that the taking of her life is a lesser evil than surrendering her honor to the gross nature, who seek her, but this climax is somewhat injured by the fact that the captain is apparently the man who is to end her existence instead of herself, a circumstance which would naturally make him a murderer. If the affair had come to an issue, no doubt the purport of this situation would have been driven home with greater force, had she seized the gun herself and been bent on ending her own life, thus proving her intention. It is, however, a wonderfully virile drama, which sets down into the heart of things in action, treatment and thoroughly suggestive backgrounds. A fisher maid, while waiting for her lover at their usual trysting place, inadvertently walks into a shack used as a station by a band of smugglers. She is carried aboard their vessel, lest she make known their operations. Here the mutinous drunken crew make an attack upon her in the cabin, but she is protected by the captain, who has been aroused through the appeal of her innocence. Her fisherman lover, however, has seen her carried away and summons revenue officers, who follow in their motor cutter. They arrive in time to prevent her from ending her life rather than fall into the hands of the crew, while the captain, who had risked his all for her, escapes arrest by jumping unnoticed over the stern of the vessel and swimming ashore. This role of the captain is a fine bit of character drawing.

**A Leap Year Lottery Prize** (Lubin, April 29).—The viewpoint of this satirical but human little comedy is particularly funny and rather independent of conventional methods. While the wit and development of the picture is to the point and very much to be commended, it is for the acting, as is generally the case with subjects of this nature, that much of its success depends. Jennie Nelson, who plays the role of the housekeeper, deserves much credit for so capably sustaining her part. Arthur Johnson is the minister, Lottie Briscoe the maid, and Howard Mitchell the instigator of the plot, while Charles Brandt as the ice man, does his share in settling the matter as it should be. The young minister's housekeeper in the photograph has designs on his single blessedness, but the minister has no leanings whatsoever toward

this forward, inquisitive maiden of dateless age. An enthusiastic member of his congregation conceives the idea of auctioning him off on a lottery board at a coming church fair. The minister objects, until he learns that it shall be so arranged that a certain Lottie shall uncover the successful number. The keen omniscient ears of the housekeeper have heard, and the night of the fair she blackens a portion of the successful number, so that it reads three instead of twenty-three and claims her reward. The enthusiastic member of the congregation feels that it is up to him to set the matter straight, and he does so by hiring the ice man to play the part of the minister's wife, newly arrived. The housekeeper departs after seeing a display of this supposed wife's temper, in fear of which she hides in the washroom, while the minister is reassured by a note left behind that she is gone for good, as she never could marry a Mormon, though there seems to be a double reason.

**Pathe Weekly, No. 18, 1912** (Pathe, April 29).—The completeness with which each subject in this film is handled is noteworthy and thereby adds much more value to its instructive and entertaining powers than would be manifested, had each subject been allowed without being given sufficient time and notice to make an impression upon the spectator. A particularly notable subject in this respect is the Spring Review at Maneuver Camp, where General Roques commands the French aerial fleet. The scenes have been taken on board one of these aircraft with others passing in midair, while the review of the army is shown on the field below. Other interesting features are: The unveiling of the monument erected at Columbus, N. C., by the men of the State to the memory of the women of the South Carolina Confederacy, with General Irving delivering the opening address; Park Commissioner Stover opening up the fortieth playground in New York city, situated in the vicinity of East 101st Street; the large fire at Hartford, Conn., in which a large section of the city was wiped out, twenty-two buildings destroyed and many families rendered homeless; the Crown Prince and Princess of Germany attending a horse show at Berlin, near Berlin, the event taking place in connection with the Society of German Officers; the body of General Kearny being taken from Trinity Cemetery, where it had reposed for fifty years and with military escort conducted up Broadway, New York, and later buried at Arlington National Cemetery at Washington, where President Taft made an address for the occasion. The last subject contains an especially extensive array of stunts for woman and are displayed in fine coloring, including dressing rooms and house and dinner gowns.

**The Stolen Invention** (Kalem, April 29).—It is regrettable that a drama which is so well staged as this one should possess such a faulty plot. The scenic backgrounds have been chosen with taste, the acting on the whole is

excellent, but the story itself and the objective action of several principal persons in the story are illogical. The spectator feels that the characters are treated in an arbitrary manner; that the portrayal is not true to life, as he knows life, and in consequence the illusion for him is shattered. That a keenly perceptive inventor should take a man into his employ as assistant, on the strength of a recommendation from a scheming promoter, whom the inventor knows to be his arch professional enemy, appeals to one as foolhardy. A grosser violation of the scruples may be observed, however, in the charity (shall one term it that?) which the inventor's family displays in inviting into their home the treacherous assistant, who just the day before was detected by Gladys, the inventor's daughter, in the act of trying to force a window to the parlor. The agitation and suspicion which the family has felt over his discovery seems to be unduly momentary for they not only invite this wolf in sheep's clothing into their home, but smile with unconcealed approval on his attentions to their daughter. Eventually, Hunter, the mechanic-assistant to the inventor and the accomplice of the promoter in the nefarious undertaking of capturing the plans to the inventor's new device, gains possession of the drawings, but does not escape with them. Floyd, Gladys's fitted lover, chances to be in the neighborhood of the house, and not only perceives the thief at work, but pursues him and effects a thrilling capture. Then he restores the plans intact to the inventor, and by his act reinstates himself in the affections of Gladys. William H. West plays the part of the inventor, and Jane Wolfe his wife; Alice Joyce portrays the character of the daughter with her accustomed charm and winsomeness, and Carlyle Blackwell acquires himself with his usual ease in the role of the suitor.

**The Silent Call** (Majestic, April 30).—The pitfalls of contemporary life in a great city are vividly reflected in this logically constructed romantic drama. The plot is a standard one but so thoroughly is it oilseed with genuinely thrilling situations that its triteness is submerged. The scene at the desk of the night clerk in the big hotel, when the stranded girl in a room ten floors above is desperately endeavoring to summon aid, is particularly novel and rich in dramatic values. Mable Trunnelle portrays the character of the erring telephone operator with daintiness and vigor. The desk clerk of a big hotel is deeply in love with the telephone operator, and she in turn is very fond of him. Her devotion is not so binding, however, that when a handsome guest at the hotel invites her to accompany him to the opera and to a supper afterward, she feels any pang of conscience. Alongside the splendid pleasures which the guest gives her, the modest diversions which she previously relished with her suitor, the desk clerk, dwindle into nothing. Upon their return that night to the hotel, the smooth guest neglects to return her handbag to her. Alone in his room he discovers this fact and plans to trap her. Telephoning down, he informs her that he has her handbag, and she in trusting innocence goes up to his room to recover it. By a ruse he succeeds in locking her in the room, and then decides that he would like to kiss her. The frantic girl contrives to get close enough to the telephone to give the silent alarm—a suc-

cession of bright flashes of light on the hearth below. The young desk clerk, of course, observes the flashes and dashes upstairs. He effects a thrilling entrance to the room and rescues his sweetheart from the kisses and embraces of the sensualist. A very pretty reconciliation follows, in which the girl meekly permits a ring to be slipped on the proper finger.

**The Price He Paid** (Relta, April 30).—There is a simplicity and a directness about this tragedy which imparts tremendous strength to the parable of sin and self-love which it unfolds. The discerning will perceive an abundance of symbolism in it for the principal character is but a representative of a vast class of men who defy gold and who ultimately are crushed beneath the juggernaut of greed. Hobart Bosworth in the character of the doctor is rapacious and cruel, and his acting in the four last scenes is some of the strongest which he has ever done. A frontier physician is summoned to the bedside of the injured daughter of Wandering Wolf, an Indian chief. The doctor cures the girl, and the chief in gratitude presents him with a bag of gold. Instantly the doctor's lust for wealth is kindled, and he demands to be told the location of the mine where this gold was obtained. The chief declines to reveal it to him. Later a pestilence seizes this tribe, and Wandering Wolf hastens to the doctor, imploring him to come at once and give medical aid to his daughter and the stricken tribe. The doctor replies that he will aid them, providing the location of the treasure mine is disclosed to him. In desperation the chief promises to allow the doctor to carry away all the wealth from the mine which he can in one load, if he will but return and subdue the pestilence. This delay results in the death of the chief's daughter, but the greedy physician, despite that, insists that he receive his promised reward. He is conducted to the mine, blindfolded, where the chief allows him to gather all the precious rocks which he can carry. Burdened with several sacks of gold, he starts out across the desert for home. The awful weight of the stuff exhausts him, but loath to lighten his load by throwing away, he staggers blindly on, crawling on hands and knees and dragging the sack half with his hands and half with his teeth. The inevitable will come, however, and alternately cursing and cursing the glittering stuff, he goes down into the valley of death with a soul blighted by a monstrous sin.

**The Victoria Cross** (Vitagraph, April 27).—Tennyson's famous poem, "The Charge of the Light Brigade," has evidently been taken as the substance of this remarkable series of pictures illustrating scenes of the charge of the Light Brigade during the Crimean War and the period and the spirit of the times has been most artistically and truly realized in representation of striking scenes of battle and in the highly effective portrayal given by the actors. Edith Storey is the colonel's daughter, and Wallace Reid, the young lieutenant, who must win his spurs in order to win the girl, while Jeff Johnson gives an interesting and capable performance as the colonel, the father of the girl. Interesting impersonations are likewise presented by Julia Swaine (Iordana), Florence Nightingale and Rose Tanier as Queen Victoria, though the film might have been more definite at this



# VITAPHONE

5 a Week---"LIFE PORTRAYALS"---5 a Week



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**"DR. LAFLUER'S THEORY"** Monday, May 6  
With the courage of his convictions, he puts it into practice. He saves two young people from crime, and helps them escape from their environments and become better citizens.

**"THOU SHALT NOT COVET"** Tuesday, May 7  
Eagerness and impatience to vie with her neighbor leads her into trouble. She loses her money, the coveted jewel, and learns a lesson she will never forget.

**"THE SERPENTS"** Wednesday, May 8  
Lures and overpowers with its strange and daring uniqueness. A romance antecedating the flood, with the dash, newness and vigor of virile and spirited human love and passions.

**"WHEN DADDY WAS WISE"** Friday, May 10  
Catches on to his son's little game just in time to escape getting "in bad" with the family. A laughable experience.

**"THE GREATEST THING IN THE WORLD"** Saturday, May 11  
You never realize it until you get it. Shunned by others, a grasping old fellow thinks that money is man's greatest possession. Through a little child he learns that love of others is the greatest thing in the world.

**NEXT WEEK**

**"LOVE IN THE GHETTO"**—Hebrew Romance. Monday, May 13

**"THE SPIDER'S WEB"**—Grabs right on! Tuesday, May 14

**"LEAP YEAR PROPOSALS"** } **Split Reel** Wednesday, May 15

**"A PAGE FROM CANADIAN HISTORY"**

**"THE GREATER LOVE"**—Western Vitagraph Friday, May 17

**"THE MAN UNDER THE BED"**—A great Surprise. Saturday, May 18

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actress's entrance, by declaring that this famous queen was decorating the lieutenant with the Victoria cross. After the breaking out of the war the colonel's daughter becomes a nurse under Florence Nightingale and the lieutenant becomes a member of the Light Brigade. The girl watches the charge of the Light Brigade through a spy glass, a unique effect and a striking charge in which the young man not only carries all before him, but saves the life of the colonel. After the battle the few survivors are decorated by the queen with the Victoria cross, a close view of which is shown at the end of the picture.

**An Unusual Sacrifice** (Edison, April 26).—From the viewpoint of technical construction, this drama is one of the most completely built, well balanced plays which the Edison Company has produced in many weeks. The theme is mental telepathy, a mysterious phenomenon of mind with which psychologists are yet largely unacquainted, outside of merely its manifestations. Handled with less dignity and seriousness than the Edison Company did it, it is a subject which might very easily have lapsed into the realm of the ridiculous. Bart and Fritz are chums. In fact the bond of sympathy between them is so strong that they are mentally in harmony. They both love the same girl, but Bart wins her, a circumstance which causes Fritz considerable disappointment, but no ill feeling. Bart and his bride leave for their new home in Chicago amid the best wishes of their friends. Later, Fritz is strongly conscious, through the marvellous harmony of mind between them, that all is not well with his comrade, Bart. This suspicion is confirmed by an open letter which he perceives upon the desk of his music publisher. The import of the letter is that Bart's genius for musical composition has suddenly forsaken him, and that at present he is destitute with a sick wife to care for. Fritz, who had been on the point of delivering to the publisher his most masterly composition, suddenly feels an inspiration. Hastening home he seats himself at the piano and with the happiest earnestness and most devout desire to assist his chum and the girl whom he yet loves, he transmits the composition on the wings of telepathy to the poverty stricken violinist in the distant city. Bart receives it, and with feverish haste transfers it to manuscript. Later, Fritz is the recipient of a letter from Bart in which the latter dwells with enthusiasm on his latest composition—a pure inspiration. Conscious of having made a noble sacrifice, Fritz feels fully compensated for the labor expended on his great work. Barry O'Moore in the character of Fritz gives a most intense and graphic portrayal of man in whom the desire for fame and the higher desire to aid a brother are conflicting. Augustus Phillips plays Bart, and Mary Fuller, the young wife in this exceptionally well acted drama.

**The Butler and the Maid** (Edison, April 27).—The central idea in this little fantasy is unique and delightful, but what a pity that the thought is not expanded to a greater degree than the Edison directors have deemed fit to do, for it is certainly worthy of it. Short as the story is, it lacks perspicuity, which may be imputed to the several overhasty transitions which it contains. The fact that the butler has dropped off into a dose is not sufficiently emphasized, while one hardly has a chance to perceive that the creation in white is a statue, so short is the interval between one's first glimpse of it and its sudden vivification. There is also a very perceptible trembling and swaying about the "statue" which mars the contrast, essential to the point of the story. The butler is in love with the maid, but when he observes her coquetting with the grocer's boy, he becomes both jealous and indignant, and declines to take her to the ball. Falling asleep in the hallway near the statue of a beautiful girl, he dreams that his marble sweetheart has accepted his invitation to the ball. Arm in arm they are proceeding down the avenue, when they are halted by a policeman. In terror they flee back to the house, where in entering the doorway, the statue turns and is shattered into fragments. The butler, awakening with a start, discovers that it is all a dream, and then wisely decides to ask the maid to accompany him to the ball. Harry Beaumont plays the butler, Jeanie MacPherson, the maid, and Viola Flugrath the statue in this rather ordinary picture.

**The Pasadena Peach** (Kalem, April 26; Paramount, April 27).—The new farce plot is revealed in this ingeniously constructed romantic extravaganza. The Pasadena peach, who is far from being of the ordinary garden variety, is the cynosure of all male eyes in the vicinity of her home. There is only one among all this host of worshippers, through whom she really loves, so when a flock of unwelcome suitors are despatched on the horizon, her resourcefulness is put to the test to so occupy them when they arrive, that her tête-à-tête with her favorite may continue despite the presence of these bores. The first unwelcome suitor to arrive is connected to the kitchen and set to work laundering clothes; the second is instructed to string a box of shells which the peach places before him; the third has a seashell thrust into his hands with a honeyed request to dig a hole in the garden-bed; the fourth is given a peach to plant in the garden; the fifth is sweetly begged to sprinkle the lawn with the hose which she forces into his grasp; the sixth, a tottering old man, strong in the spirit, but weak in the legs, is coaxed into beating some rugs, and then like all the others he is abandoned. Eventually they awaken from their respective labors of love to the horrible realization that they are dupes. Up to this point the humor is natural and spontaneous, but the scene with which the picture ends is decidedly theatrical and artificial. Ruth Roland in the part of the peach is altogether captivating. She has a propensity for taking the spectators into her confidence a trifle too often, perhaps, but this mannerism does not seriously mar the artistic merit of her portrayal.

**For His Mother's Sake** (Pathé, April 27).—There is good purpose and intention in this drama showing the life and sacrifice of a mother with the subsequent realization of her endeavors on the part of her son, and while the actors concerned do not give what would be called a strictly human performance, at least they are interesting and capable performance. The settings are exceptionally good, and the light effects are also noteworthy, though at some points one is impressed with the much used switch which turns off and on the light. The mother had mortgaged her house to send her son to college, but he had rather neglected her in his pursuit of an education. When she desires a necklace he steals a certain amount from his mother's desk, taken from a letter in which she was enclosing the money to pay for his tuition at college. She sees him do so, and it is rather surprising that this is all she does do. He appears before the other woman only to find her with another man, and thus learns his lesson, returning the amount and the letter back to its proper place without being aware that his mother had known of his attempted theft, which, no doubt, is a significant point in the drama, but one which might have been more convincingly developed.



# BIOGRAPH FILMS



RELEASED MAY 6, 1912

## THE OLD ACTOR

Truly One of the Old School

He gets a part in the new play that is to be produced, and goes to the theatre for his first rehearsal in high hopes, only to be thrown into the depths of despair by being told that he is "too old." A younger actor is engaged to take his place. Downcast, he leaves the theatre, for the maintenance of his little home depends upon his getting work. He has not the courage to tell them of his failure, and deceives them into believing he has succeeded. On the way home he meets a beggar, who is suddenly stricken down, and upon investigation by those in authority, a large amount of money is found on him. This impresses the old man, and, unable to secure employment, the idea strikes him to play the new role of a beggar. This he does, using his talent at make-up to effect a disguise, which would not have been penetrated had not his daughter's sweetheart thrown a gold piece into his hat in mistake for a nickel, which led to his discovery. Good fortune, however, shines upon him later, as he is given back his part in the play.

Approximate length, 998 feet.

RELEASED MAY 9, 1912

## A Lodging for the Night

A Story of the Old Southwest

Dick Logan, a young writer in search of local color, stops at a little border town in the Southwest and engages lodging at the Mexican Inn. Two tramps see the amount of money he has and plan to secure it. In the town he befriends a Mexican girl by stopping her uncle from beating her for having broken a water jar. That night, to while the time, he plays faro and breaks the bank, which greatly augments his already large amount of money. Retiring to his room, he is awakened by the efforts of the two tramps to get into the room. He steals out and asks for lodging for the night at a nearby house, which happens to be the home of the Mexican girl and her uncle. Here he gets real "local color," as the tramps have followed him, and they enter the room through the window, while the Mexican, who also covets his money, enters through the door. The girl, however, saves him from harm, and it looks as if Dick had found a real heroine for a real romance.

Approximate length, 990 feet.

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**A La Française** (C. G. P. C., April 30).—The only regrettable feature about this picture is its brevity, for unquestionably it contains all the elements of a perfect little farce. Molly receives a letter from her chum, Lucy, in which Lucy states that she is highly delighted with her choice of a husband, and commences to put the French are varied in the art of making love, a subtle suggestion which Molly welcomes, for she is the possessor of a pious, innate lover. When Eric next calls, Molly intimates to him with coquettish shrews, that he ought to journey to France and study the methods of love-making among those people. Eric acts on the suggestion and goes to Paris, presumably. There, he mistakes the coarse, violent love of an Apache and a grisette, whom he observes on the street, for the typical method of wooing, and returns to his country with false ideas in his head. Later he calls upon Molly, and commences to put his observations into practice, with the immediate result that her parents are going to tear him to pieces. When he explains, however, they relent, and Molly, elated over his desire to win her, yields herself to him.

**Hearty is Worse Than Ever** (C. G. P. C., April 30).—Betty, the madcap girl of fifteen, who delights in perpetrating practical jokes on her neighbors, is again seen in a succession of difficulties in which she involves herself, as the consequence of a particularly offensive joke, which, however, furnishes the spectators with a lot of enjoyable humor.

**Abasco, Its Culture and Use** (C. G. P. C., April 30).—The thoroughness with which this subject is presented, combined with the fact that all the views are in natural colors, makes it a most delightful and instructive film-lecture. The scene is the Philippines, and the subject is the growth, the treatment and the uses of abasco, or manila hemp. The scenes in succession show: the strapping of the alternate layers from the huge stalks, the shredding, the drying, the baling, the strength of various qualities of abasco, converting it into rope and winding the finished product upon large reels. The pictures themselves are unusually sharp, and the intercuttings which accompany them make it easy to grasp the steps in the process as they are shown.

**Twist Love and War** (Cines, April 30).—This makes an interesting picture, built around the events now happening at Tripoli during the war, and is an entertaining series of pictures on that account, but as a dramatic subject it is apt to show the result of the action rather than the steps leading up to the end, a fact which does not add to the clearness, unity or strength of the composition. It is, however, acted with a certain grace and charm and much pleasure may be found in the background used and suggested. The colonel is a

rival of the lieutenant and both are suddenly summoned to Tripoli, while the girl becomes a Red Cross nurse. The lieutenant is sent to the front, where he meets with injury, and the colonel learns of his hopeless suit at the hospital, where he meets the girl over the cot of the wounded rival. A title then declares that he is to seek a balm for his disappointed love in striving for military honors—an interesting fact but quite unessential to the picture.

**Gexon** (Cines, April 30).—The tinting and toning of this travelogue results in some exceptionally artistic and pleasing color effects as well as being extremely interesting travel scenes.

**Napatis, the Greek Singer** (Essanay, April 30).—It is evidently the intention of the film to present character and life and it succeeds in doing so to an exceptional degree, relating the romance between a young fireman and a Greek street singer. As a dramatic composition, however, it is all exposition, and has carefully stored away its interest to the last few scenes, where the maid summons out the fire department in her desire to bring her lover, creating by her artless assumption an amusing and original climax. It might be termed, however, a rather slow-going picture, as one is apt to be waiting throughout for something to happen, and the actors are prone to a slowness of movement, which is not always appropriate to the thought to be expressed. The role of the singer is played with characteristic simplicity and truth by Dolores Cassinelli, while Frank Bushman plays the part of a typical young fireman. The parents of Napatis are also enacted in fine character by Frank Dayton and Eleanor Blanchard. These parents have no natural affection for their daughter, and the young fireman protects her against her own father. Thus a friendship springs up between them. He tells her in playful mood that if at any time she is in danger of fire and will ring in the fire department it will bring him to her. When she is locked in her room by her parents, she sets fire to a newspaper and holds it in front of the window. Just how this brought out the fire department is not shown in the picture, but they arrived, and the young fireman took the girl away from her parents.

**A Fish Story** (Kalem, May 1).—Perhaps the reason this picture fails to be in any way funny is because of the lack of humor and well timed pointedness in the action, which does not bring out what little wit the picture has in a very clean cut or vivid manner. The young man begs a day off from his boss on the plea of being sick and takes the occasion to go fishing. When he catches a fish, a sea gull steals it, and he accuses the assembled company. At length he catches a young lady with his hook

and his manner of extracting it from her dress causes her to be deeply insulted. He is pursued by the party and seeks refuge by wading out into the sea, where they are content to leave him for some reason. He buys a huge fish from a boy, and, taking it home to his wife, explains a long drawn out pastime how he caught it. Evidently the Kalem was off for a good time and stopped to take a picture.

**Along the Mediterranean** (Kalem, May 1).—These interesting views were taken by the Kalem Company recently in Egypt, and show views of members of this company in Algiers and Genoa, where in the harbor of that city troops are seen bound by transport for Tripoli. The birthplace of Christopher Columbus and the Bay of Naples are also shown.

**Blinks and Jinks** (Edison, May 1; Herald Square).—The gentle satire and "humor" of this picture is splendid. It teaches that raging lawyers are often only making believe, and that when one goes to law the lawyers get the money. The wealthy man of the story, with his automobile, collided with a farmer and his wagon on the road, and the farmer demanded damages, refusing a tender of \$20 and going to law, employing Blinks or Jinks. It doesn't matter which, to sue the auto owner. The latter then employed the other lawyer, and paid him a fee of \$20 to defend the action. Now Blinks and Jinks had adjoining offices in the dimly old court house, and a door connected the two rooms. Evidently they were silent partners, for they divided the twenty. When the case came for trial they fought it desperately to the delight of their respective clients. The judge decided against the rich man, and he was forced to pay \$20 damages, all of which the attorney for the plaintiff took for his fee. Then the two lawyers divided the \$20. This last act was accidentally seen by the plaintiff and defendant, who solemnly decided to keep away from the law thereafter. William West was the farmer, Robert Brower the wealthy victim, Gale Benner and Walter Edwin the lawyers, Charles Ogil the judge, and Maxwell Cooper the clerk, all of whom played in fine character. The directing by C. J. Williams was especially good.

**The Redman's Healer** (Pathé, May 1; Herald Square).—The general atmosphere of this purely Indian story is excellent, the Indian camp seeming a real one, if we can make ourselves believe that Indians ever went about at all times dressed in full feather and regalia. The theme of the story is also of strong foundation. The brave saw his squaw apparently in the embrace of another Indian, who was merely restoring a string of beads to her neck. The Indian, who fancied himself injured, accused this squaw and the other Indian before the chief. There was an

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inquiry, and the two were found guilty, being tied back to back and cast into a canoe which had been slit with a knife to insure its sinking. Then they were set adrift. Here the story weakens, because the canoe survived the cut for many hours while it floated down a placid and apparently shallow stream or down a little creek that one could almost lean across. The squaw's children came in pursuit and released the prisoners in time to save them. Then the parents became reconciled, although no evidence was provided to convince the father that the squaw was innocent.

**A Son's Devotion** (Lubin, May 2).—While this picture story itself is rather simple and trite, it has been lifted into a higher plane of art and human sympathy by the excellent treatment it has received in the way of dramatic construction and the playing. Particular credit is due Romaine Fielding for his excellent interpretation of the son, to which he brings much sincerity and feeling. The other members of the cast are good, and include Richard Wangelman as the physician, a typical country doctor, and Burton King, the sheriff. Juan, the young Mexican, is unable to obtain medicine or food for his dying mother, and is refused aid on all sides. At last, in desperation, he steals a horse, and sets it to gallop. With the process he buys food and medicine, but is interrupted on his way to his mother by the sheriff and the posse. He is given five minutes to see his mother. He finds her dead, and the sheriff enters to find him with the body and praying before the cross. This brings the truth of the son's devotion before him, and he leaves without doing his duty according to law.

**Frank Coffyn's Hydro-Aeroplane Flights** (Vitaphone, April 29).—This film is undoubtedly an interesting feature showing as it does not only views of the aeroplane, but also taking the spectator up in the air in semblance of actual flight in the ascent of Mr. Coffyn around the Statue of Liberty and over the lower portion of New York city. It ends with a wonderfully interesting journey over and under Brooklyn bridge, at last gradually sinking in the water, the camera taking the gradual fall to the surface. The views are particularly well taken.

**The Leading Man** (Biograph, May 3).—For a good character comedy this is perhaps one of the best that the Biograph Company has put out for some time. Depicting as it does an excellent pointed travesty on existing conditions in the theatrical world and life in a boarding house. The supposed leading man appears at the boarding house and creates a great impression with all except the landlady's husband. He is made much of until the next rent day, when he fails to come over with the rent money. He is denied an acceptable meal, and such treatment not being to his liking, he concludes to write a letter to himself informing himself that he had obtained the position of leading man with a prominent theatrical company with the magnificent salary of two hundred dollars a week. This naturally creates a great impression in the boarding house, and the treatment which he experienced before at the hand of the harsh husband of his landlady is more than made up to him. There comes a letter at this point with a bona fide position, telling him that the season has now opened and his old job is ready for him with his old salary of twenty dollars a week. Some after the boarders take an outing and meet their charming leading man at a pleasure palace with a megaphone enticing people to come in and take a ride on a merry-go-round.

**The Pickle Spaniard** (Biograph, May 3).—There is excellent wit and to the highly entertaining and laughable farce, which is somewhat a departure from the usual run of fun in pictures, the situations being carefully worked up with a fine sense of humor and extracting all the mirth-provoking possibilities with some understanding. The Pickle Spaniard is a musician, who declares his love to death, and the lady who receives this declaration vows that if he prove untrue, death shall be his at the dagger's point. While she is shaving her father, who has injured his arm, she notices her Pickle lover making love to another woman. She comes forth dagger in hand to carry out her threat, and pursued by the maid and her wrathful friends, she seeks safety in his room. Outside his door a note is placed with a dagger in it, and she writes and writes, and writes, and the girl that his days are numbered. He decides to leave that locality, and on his way concludes that it would be well to have his moustache shaved off. Now the barber has been injured by a customer who had bent his razor into his hand by a sudden jerk of the foot and remembering the girl's accomplishments with the razor, he hired her to shave his customers. Accordingly the Spaniard is seated in the chair, when his vengeful sweetheart comes in to shave him. There is not the slightest slaughter one would imagine, but the priest is sent for and a marriage consummated at once. Thus was his sentence and his days numbered after all.

**Old Love Letters** (Vitaphone, May 3; Gane's Manhattan).—There is something exquisitely tender and sweet in this little fantasy. It is from the little touches which have been imparted to it, both by mechanical means and by delicate acting that one derives the greatest pleasure. Edith Storer and Leo Delaney as the principals deserve the warm commendation for the quiet, unobtrusive manner in which they portray their respective roles. The picture consists of a series of semi-tableaux, alternating with the one scene at the table where the old couple are sitting beneath the streaming lamplight. She has a bundle of old love letters before her on the table, and as she reads the contents of a letter to her husband facing her, the memories associated with those lines are conjured up before them by the spirit of the past. The first letter suggests their last meeting together before being severed by a foolish parent; the second calls up the scene in which her father stepped between them; the third suggests a picture which she would like to efface from her mind—her marriage to an old man, her father's choice; the fourth calls up an equally regrettable event in his life—his marriage to a woman whom he did not love; the fifth conjures up before her the death of her husband, a sad occasion, but one which signified her emancipation; the sixth summons the scene of his wife's deathbed, an equally mournful occasion; the seventh and last is not an illusion, but a joyous reality, as leaning across the table, he lovingly presses his lips to her hands, while their eyes meet in mutual understanding.

**Red Ink Tragedy** (Vitaphone, May 3; Gane's Manhattan).—This picture affords a number of hearty laughs. The mirth-provoking and obese John Bunny is the central figure, although he has little to do beside his still and occasional a lot of trouble and excitement. With the exception of the abrupt transition from the scene in the boarding house sitting-room where all the boarders are assembled, to that in which John Sport comes rolling in at a late hour the following

morning, the picture moves forward steadily and lucidly. John Sport, whose name attests to his favorite recreation, locates his boarding house at 4 A.M. in the morning, and with an insatiable thirst gulps down some red ink from a bottle standing on the table, incidentally smearing it over his face and shirt bosom. Then he falls in a drunken stupor. When the landlady discovers him there, she imagines that a murder has been committed and promptly telephones police headquarters, who detect a recently appointed detective to fathom the mystery. The detective is at sea, until an innocent boarder who has slashed his face while shaving chances to pass through the room with an open razor in his hand. The detective accuses him of the murder and summons the police and ambulance. When it is discovered that John Sport is not dead, but in a dead drunk, there is much hilarity at the expense of the two detectives.

**Percy's Visit** (Eclipse, May 1).—The old problem of the unwelcome guest and how to get rid of him is revived in this rather ingeniously executed farce. Percy suddenly conceives the idea to visit his friend, Charles, and sends a note in advance, appraising him of his coming. Charles, who is anything but delighted, takes the servants into his confidence and instructs them what to do. When Percy arrives there are a number of surprises in store for him. He climbs into a tree to assist a man, but a half-severed branch parts and he falls; he mounts a board, laid across a rain barrel, and splashes through into the water; he attempts to smell a flower, and a stream from a hose hits him in the eye; he goes for an automobile ride with a harrowing experience. Even the cologne in the atomizer on his dressing-table has been emptied out, and red ink substituted. The final result is that Percy departs.

**Chorus of Eccles** (May 1).—The purpose of this picture is to create a series of situations in which a very intelligent trick does may be featured. His master is arrested on a rather vague provocation and is taken to prison. The dog, with incredible understanding of the situation, effects an entrance to the home of the sailor, snatches from a wall hook the key to the cell in which his master is confined, and then hastens to the grated window of the cell. His chum appeared to be expecting him, for he promptly reached through and took the key from between the dog's paws. His master, of course, gains his liberty, and the chums are reunited. The story is absolutely without verisimilitude, but nevertheless it proves interesting and novel.

**His Thrifty Wife** (Kessany, May 2).—This cleverly executed farce echoes the convictions of some husbands and will reveal as many wives to themselves, if they will but let it. The wife, as delineated by Eleanor Blanchard, suffers little from exaggeration. John Stepping in the role of the husband gives an excellent portrayal of a man in a woman's hands, and a good husband and an aversion to being a woman's puppet are conflicting for supremacy. The husband in this story was encountered with a thrifty wife, one who insisted upon pressing his trousers, polishing his shoes and rendering him all those services which he would have had performed elsewhere with the object of collecting money for their prospective bungalow. It was not until she insisted upon shaving him that he rebelled and left home to escape persecution. Then to keep herself alive she was forced to take a position in a saloon, conducted by women. She was not aware that he was in the habit of patronizing this shop, until one day he came in and planked himself down in a chair. With razor in hand she addressed him, and would have said him soundly had he not leaped from the chair in a panic and down from the place, leaving behind him, however, five hundred dollars and a letter from his uncle. The letter stated that the uncle was enclosing a check to liquidate the balance due on their debt. This letter and the money was the reconciling element in their estrangement, for tiring of a lounge in his office he decided that a comfortable home of their own would be a vast improvement. The farce ends with a double denouement, both of which are very amusing.

**The Tin Can Battle** (Lubin, May 4).—"The Tin Can Battle" is the leading and only newspaper of Tin Can, and the editor does not find payments in potatoes and eggs altogether profitable. Accordingly he is much harassed by his creditors. A stranded actress is also financially embarrassed in that locality, and appears before the editor with an advertisement for light conveniences. The editor is inspired to hire her, and she proceeds, as the society editor, to inaugurate a scheme whereby the treasurer of the paper may be able to overdraw. She starts a popularity contest for the most popular man in town, a vote being permitted with each subscription. There is a great and sudden demand for subscriptions, especially when the entrancing qualities of the fair society editor are rumored abroad. The large sum of testimonials pays the greater part of their possessions in order to buy subscriptions, but in the end the editor runs off with the girl and the gains, and is last seen on the end of a train disappearing out of town. He dropped his sack, which would have contained his wealth. It was, therefore, surprising to see that the man did not do the natural and obvious thing of picking it up. In fact, this last scene was rather badly done, and might easily have been cut. The composition as a whole, however, is a good character farce, capable of keeping a great deal of semblance in pleasant humor. It is also well acted with taste and moderation.

**The Turtle Industry in Florida** (Lubin, May 4).—This is hardly what would be called a very complete exposition of the turtle industry. It is more a disagreeable spectacle of the slaughter of a number of turtles who are subsequently dressed and cut in portions, the remains and debris not being especially agreeable to contemplate.

**Widowers Three** (Meiles, May 3).—Widowers have ever been portrayed as gay and convivial spirits, but never sayer than in this well built farce with a Western setting. The humor is rather strained, arising as it does from perfectly impossible situations, but if one will disregard the impossibilities of the situation, the progress of the picture will find the men in it to laugh over. Three young sons of prominent families go to a ranch in Southern California to spend the summer. There they meet three ranch girls and instantly fall in love. Their father finds out, and the trio are soon engaged. Tom wires home to his father informing him of his engagement and the engagement of his friends, and asks that more money be mailed to him. His father, infuriated, calls up the respective fathers of the other two boys and tells them of the engagement. They determine upon a plan. Packing up, they depart for the resort at which their sons are staying. Arriving there, they encourage the boys in their love-making and impatiently urge the wedding of all three couples. The day is therefore and preparations are made. The three fathers, who are widowers, have in the meantime

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giggles which the Raffles was in the habit of not only acquired the good-will of the girls by participating with them in their sports, but have arranged with some cowboys to have the three some warlike and hooted on the morning of their wedding. After waiting at the chapel until it is several hours past the time set for the ceremony, the girls reach the conclusion that the boys have deserted them and are about to return home, when a messenger dashes up with a letter which purports to come from some mysterious desperado. The note states that unless the girls consent to marry the three widowers he, the desperado, will kill the sons whom he has captured. Abused at the request is, the girls gladly accept to a wedding with the crafty paces. The service has just been performed when the boys, bound in ropes, roll into view, determined to be in at the finish.

**The Cowboy Girls** (Pathe, May 3; Gane's Manhattan).—The point to which the humor is carried in this rather broad farce is only one degree removed from indelicacy. While it contains some genuinely amusing situations, the average spectator revolts at seeing women mingle with men in the manner in which these girls do. Two adventurous girls determine to disguise themselves as cowboys and to go west on a ranch for a lark. They advise the owner of the ranch in advance of their coming, but of course, conceal the fact of their sex. Upon their arrival, they meet with a series of surprises which the cowboys have provided, which include being laid across a cowboy's broad back and receiving a spanking, and being compelled to ride a bucking mule. They endure these impositions on their good nature without wincing, until the ranchowner compels them to smoke several black cigars and gulp down a couple of glasses of red liquor. Then they conclude to leave, but are frustrated by the cowboys who accuse them of trying to steal two horses. A fake hanging takes place in which the girls weep copiously, resolving that they will seize the first chance to escape which presents itself. A chance comes, and they avail themselves of it with convulsing slaricity. The farce is well acted, but touches the rim of the coarse a trifle too frequently.

**The Hieroglyphic** (Vitaphone, May 4).—A more clever or interesting detective and mystery story would be hard to realize, as in the telling the producer has taken into consideration the psychology of the spectator's point of view, which, surprising as it may seem, is not always done when a film of this nature is attempted. It makes an absorbingly interesting and polished melodrama, acted with much conviction and character, and containing some exceptionally fine

light effects and notable settings. The hieroglyph drawing on various objects with which he came in contact proved his undoing. He sketched them on the menu of the cafe where he was in the habit of dining, and here they were noticed by a young reporter. Later this young man was enabled to restore the will stolen from his father's wife by recalling these figures on the cafe menu. On his deathbed her uncle had made another will in her favor, disavowing his worthless son. A swindler's crook learned of this change in the will and entered the death chamber, where the father and uncle, now dead, still held the will in his hand. The son entered at this point, and as he took the will from the dead man's hands he was held up by the crook, who took the will and disappeared. The niece thus robbed of her inheritance was obliged to earn her living as a newspaper woman, and there met the young reporter who had discovered the hieroglyphics. She showed him a picture on a paper dropped in the chamber the night of the robbery of the will. Together they traced the Raffles, who had appeared before the son and was now trying to extort money from him by showing him the stolen will. They learned of this intention to say the crook a certain sum of money at the cafe, and arrived in time to prevent the destruction of the will. The role of the girl is played with captivating spirit by Rena Kieff. The young reporter is Tom Powers. Harry Northrup in the wardway.

**The Salvation Army** (Pathe, May 4).—The interesting feature around which this entertainment, though made up little drama, is created is an automobile race, in which the hero suffers injury. The Salvation Army girl he loves thus comes to nurse him and learns to love him. The two leading characters are mixed with much distinction and charm by Gwendoline Paton and Wilbur Crane. The youth meets the Salvation Army girl at his club, and after he has made rather offensive advances to her, she tells him she will pray for him every night as his mother used to. He begins to think of her as he had not thought of any girl before, and at last one day he meets her during a rally on the street. He follows her to her home in his automobile, but when he comes in she cannot take his advances as sincere, and bids him go. To prove to her the truth of his love, when he is informed that the chauffeur of his race is unable to enter the coming contest, he writes her telling her that he is about to risk his life in the race, and that he has left his entire fortune to her. If he meets with a fatal accident, he does meet with an accident, but after several months of nursing by the Salvation Army



last he is restored, when she reminds him of the other portion of his contract which declared that if he came out of the race alive he would marry her.

**Broncho Billy and the Bandits** (Rex, May 4).—It looked for a while as if Broncho Billy (Mr. Anderson) were not going to appear, but he came at the requisite point to rescue the lady in distress and made up sufficiently by his heroically interesting conduct for his inability to appear sooner in the story. It is a gripping, novel little tale, well told and dramatic, as this producer's work is wont to be, and the details well considered both in acting, general presentation and sets. Arthur Mackley gives an interesting and true performance as the father, while Frederick Church as the Arizona Kid is likewise good. The girl is excellent. A notice is put up in his general store by the owner, announcing a reward of \$5,000 dead or alive for Arizona Kid. While the girl's father, the storekeeper, has gone for a physician, to attend her mother, seriously ill, Broncho Billy sneaks at the door for a night's lodging. The girl compares him through the curtain with the description on the poster and concludes that he is Arizona Kid. Determining to save the express packet she believes he is after, and also to get the reward, she permits him to enter, but holds him up at the gun's point and locks him in the store closet. When the bandits arrive in quest of the express package left at the store, she tells them that it is hid in the store closet, and the bandits walk in to be immediately covered by Broncho Billy, who in passing out shows what a proud and dashing

man he is by shooting the fourth bandit, left outside the door to watch and at the same time saying: "May I call to-morrow, miss?" The semblance of night is unfortunately omitted throughout.

**Jack and Jingle** (Relax, May 3).—The manner in which an abnormally intelligent dog canceled a debt of kindness which it owed to a ragged little newsboy for care bestowed upon it is the central theme of this rather interesting although totally impossible photoplay. The dog is unquestionably a trick animal, for it performs with ease such feats as awakening its master in the morning by holding the buzzing alarm clock close to his ears, dragging off the bed covers, bringing his suit and shirt to him, and carrying articles for him. Jack finds this little wail upon the streets, takes it home with him, gives it something to eat, and names it Jingle. At a very critical moment when his old grandmother is about to be turned into the street for inability to pay the rent, the dog discovers in an sash a packet of valuable documents which have been lost and advertised for by a prominent business man. He draws the papers to his little master, who, having read the advertisement for them, surrenders their chance and immediately claims the reward. Needless to state, he receives it and misfortune is averted. The play is excellently acted, while it seems with these little touches that are so instrumental in imparting realism to a production. **Getting the Money** (Kalem, May 3; Kane's Manhattan).—A humorous farce-plot is revealed in this cleverly executed, but not highly moral, photoplay. Donald MacKenzie in the role

(Continued on page 34.)

## "101"--BISON HEADLINERS

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## Reviews of Sales Company Films

**A Thorn of Vengeance** (Rex, May 5).—The woman in this film surely took a strikingly unusual method to be revenged upon the man who forgot her love when he chanced to meet another, and the idea makes an equally striking drama, because it has been developed with a fine dramatic sense and proportion which brings out the fundamental issues of the piece with much power and discretion. Miss Leonard succeeds in painting a fine study in the character of such a woman, who blindly forces her vengeance only to be pierced by its thorn, and the supporting cast also does most capable work. A certain young man wins her love, but at length meets another in a simpler walk of life. When the first love learns this she determines to win him back and then jilt him, as he has jilted her. This she succeeds in doing, but she has reckoned without the heart of the other girl, who seeks the man at her home. Here, realizing that the hour of her vengeance has come, she now demands that the man choose between them. He chooses her and the other dies from the shock, the thorn which came to prick and haunt the avenger's conscience. The backgrounds add much tone and character to the film, and the scene in the garden, an interior set, is especially pleasing.

**His Love for Children** (Reliance, May 4).—A strong moral significance pervades this story in teaching the error of coquetry and the need of fully keeping the vows of marriage. The picture is told with artistic smoothness and simplicity, though there is too great a tendency of over-idealization. Charles Herrman plays the role of the husband with much sympathy, and his wife is capably played by Jane Fearnley. She is the governess, whom he meets at the house of a woman friend, where he is fond of visiting for the sake of the children. These visits result in marriage with the governess. After the wedding, however, she becomes more interested in society than in her home, and her husband seeks more and more the friendship of the children he had been in the habit of visiting. On one of these occasions he takes the children to the zoo, accompanied by the mother. There they are seen by a friend of the wife. This friend immediately informs the wife that her husband has been seen in company with the other woman, and wrong inferences are at once drawn. The wife proceeds to the home, and the mother answers her accusations by showing the husband in the nursery at play with the children. This causes the woman to realize her failure as a wife.

**Fate's Warning** (Rex, May 3).—Drama have often presented fatal steps on the part of their possessors in pictures, but it remains for this company to bring forth a rather original method along this line, and one that is remarkably effective in the way of a novelty. When the girl falls in love with a musician she goes to a fortune teller, and there, by gazing into a crystal, learns the fate which would be hers if she should follow the dictates of her infatuation. This set and effect is a wonderfully artistic achievement. Before his engagement to play at the supper announcing the girl's engagement, the musician has met and become infatuated with the girl. He does not desire her promise for another until that night. She, however, yields to his entreaties and an elopement is arranged for. Before going to the meeting place she consults a fortune teller, and sees there in the crystal her fate, showing how she would suffer alone at his hands while traveling over the country in his company, and how at last he would desert her for another. The scenes appearing in the sphere make such an impression upon her that she does not keep her appointment. The production has been put on with much skill and thought, with excellent stage settings and acting. The two leading roles are played by Lois Webber and Mr. Smalley.

**The Impostor** (Nestor, April 29).—The standard plot of the individual who impersonates another to gain money or privileges under false pretenses is rather cleverly revived in this melodrama of love and mystery. A man in real life rarely loses his memory so abruptly and with as little apparent cause as did John Sanborn in this play, nor with the best friend of a man usually who without his wife and daughter have never seen. The acting on the whole is excellent, although Vincent is portrayed as much weaker than one would naturally imagine an author of his brilliancy to be. John Sanborn receives a letter stating that his best friend, Ned Miller, had suddenly died, and that it is the wish of the family to have him take charge of the adjustment of the estate. He suddenly faints, loses his memory completely, and is hurried to a hospital by an ambulance. Henry Vincent, a struggling young man, near him when he fell and finds the wallet which he dropped. He reads the letter in question, and learning that the Miller family have never seen Sanborn, determines to impersonate him. His success exceeds his expectations and he is given a cordial welcome. Incidentally he falls in love with Rita, the daughter, and inspired by her love for him finishes his great novel. Suddenly Sanborn re-

appears with memory restored by an operation. He unmasks the impostor and ejects him from the house, an act which hurries Rita into the depths of despair, for she is now in love with the young author. In fact, her mother is fearful of the girl who loves her mind, when it is announced that Vincent's work has been accepted by the publishers and is regarded as a prospective big-seller. Assured then that he is of something beside ordinary clay, she readily consents to her daughter's marriage with him.

**A Question of Hair** (Solax, May 3).—Billy Quirk adds another success to his already long list in this sparkling little farce. Billy is a cobbler, and is greatly admired by a charming girl, who possesses a luxuriant nimbus of golden hair. But because the girl does not dress her hair according to the prevailing mode, Billy rather derisively calls it "Hare's mane" and only element in a girl's appearance upon which Billy bases his like or dislike of a girl, so consequently when he meets at a dance a girl who has a glorious mop of curls and puffs upon her head. Billy is instantly captivated and insists upon accompanying her to the dance, much to the indignation of Miss Goldlocks, whom he had brought to the dance. His idyllic soon receives a crashing blow, though, when a lawsuit upon the part of a hairdresser against his customer reveals the artificiality of her hair. Billy is nonplused, and considerably crestfallen, he returns to his old flame and pleads forgiveness.

**The Melodrama of Yesterday** (Imp, May 4).—This well-executed play is an obvious burlesque upon the now nearly extinct lurid melodrama. The standard melodramatic plot of the old folks being conspired to leave the farm, because of inability to liquidate the mortgage on the property is used, and all of the characters are portrayed with that gross exaggeration of emotion and absolute lack of verisimilitude which characterized the heroes and villains of the picture melodrama of yesteryear. The only ray in the production is the fact that the tragedy is not sufficiently broad. It could stand being overdrawn just a trifle more.

**The Everlasting Judy** (Nestor, May 1).—Judy, the nagging, imperious, irascible creature in this well-constructed farce, is a modern Xanthippe. She is the embodiment of all that is disagreeable in womanhood, and makes life so utterly miserable for her husband that he is driven to drown his sorrows in the flowing bowl. He staggers home, and is soundly scored by his terrified wife. Indignant, he reels from the house, and falls into the first coming car that presents itself, the door of a freight car. The train pulls out, and when hubby wakes from his stupor, he is well on his way to the West. He turns hobo, and eventually wanders into a little town, where he meets a benevolent gentleman who offers him a board and lodging in exchange for labor. He accepts the chance with avidity, and is soon seated at the table awaiting his first regular meal in a number of months. A strangely familiar voice freezes him to the spot just as he is about to eat, and looking up, he finds a man who has been driven into poverty by work, had accepted a position as waitress in this Western boarding house. A chance encounter, in which Judy, as usual, wins out. Her actions have so aroused the sympathy of the cowboys for the poor husband, however, that at the first opportunity the benevolent gentleman him with a hardy, little pony and with their heartiest wishes for his success in avoiding Judy in the future, bid him bon voyage.

**The Alhambra, Granada** (Relax, May 5).—This magnificent edifice, once the stronghold of the Moors and perpetuated in tale and legend by Washington Irving, is the subject of a number of fine views in this picture.

**A Voice of the Past** (Relax, May 5).—Acted by a notable cast from leading Paris theatres and produced with exactness of detail, this story of French peasant life becomes a delightful romantic drama. The play teems with pretty stage pictures or settings, among which the scene of the lovers at the pool and the scene in the barnyard are the most picturesque. The plot is by no means a new one, but, like many others, it has been so deftly adorned with clever by-play and interesting situations that it appears fresh and novel. The grandmother is opposed to her granddaughter's love for the valet, and to punish the wayward girl she locks her in the attic. Then the old lady seizes herself for the fireplace and is soon lost in the sweetest of retrospection. Simultaneously, in the attic, the granddaughter has discovered the wedding clothes of her grandparents, and attiring herself in the grandmother's old wedding dress, she summons her sweetheart, who accepts a ladder to the attic, and compels him to don the grandfather's suit. Then augmented by several village musicians, who in turn climb to the attic, the wedding march of years before is repeated. In the midst of a dream in which she sees herself attired in white beside her husband, the grandmother is awakened by the mock wedding march.

and instantly grasping the significance of the whole procedure, she bursts into tears and gladly grants her consent to the union.

**Miss Arabella Smith** (Thanhouser, May 3).—This play is not only a well built farce, but it is a gentle satire on the manner in which some women defy their favorite novelists. With the exception of one quality in the character of the literary light, namely, his abhorrence of publicity, the portrayal by James Crum coincides with one's conception of a few conspicuous men of this profession. Viola Albert in the role of the withered coquette is clever and effective without yielding to the ever present temptation to overdo. Harold Hargrove, a popular but modest author, leaves covertly for a seaside resort, with the object of spending a few quiet weeks. An unattractive coquette conceives a strong affection for him and dogs his footsteps everywhere. In comparing his features with a photograph which she has observed in the paper, she establishes the fact in her own mind that Harold Hargrove and the man of her heart are the same. She confronts him with the photograph clipped from the paper and forces him to admit his identity. To buy her silence, however, he consents to let her accompany him on strolls and excursions. On one of these trips they get trapped by the tide on a flat rock and he is forced to endure her company for a long wearisome night. On the following day Arabella promptly promulgates their adventures around the hotel, and then reports to Hargrove that to silence the tongue of scandal they will have to announce their engagement. The engagement is announced and Hargrove returns home. To disconcert her, the novelist's brother telegraphs Arabella that her fiance has suddenly died and that his funeral will be held on a certain day. The fake funeral is conducted successfully and Arabella mournfully departs. But she determines to call frequently on the minister who officiated at the funeral—Hargrove himself—and chat with him. Ultimately, to entirely rid himself of her the novelist is compelled to bribe his brother to marry her.

**Animated Weekly, No. 8** (Sales Company, May 1).—In the treatment of the various subjects this week, the "Animated Weekly" has, perhaps, dwelt at too great a length upon some topics and too briefly upon others. One would have liked to have seen more of the Chicago commemorative exercises of Shakespeare's birthday anniversary and less of the Cincinnati Business Men's visit to Chattanooga. On the whole, though, the programme is very well balanced. The funeral of General Grant afforded a picture of universal interest. The funeral cortege, the parade of the old G. A. R. veterans, and Grant's charger with the general's boots reversed in the stirrups, are all shown in vivid fashion. Second in interest is the celebration by five thousand Chicago school children of Shakespeare's birthday anniversary. Some very dainty dances were executed by the tots, who appeared in the costumes suggested by various characters created by the bard. Other views of interest were: Bruce Ismay at the official investigation in Washington, D. C.; Aviator Schneider's fall at Hinghamton and his demolished monoplane; the St. Louis dog show and that hound dog; two boys who have (tramped from Australia to London to see King George); the Portland, Oregon, baseball team; Spring styles in frocks and tea gowns; the experiments with military monoplane at Versailles, France; a new type of locomotive recently adopted on the Santa Fe Railroad; and the motor and bicycle races at Paris-Tours.

**The Return of John Gray** (Reliance, May 1).—This film leads up to a particularly striking climax and conclusion, when after many years John Gray returns home to his wife, who has ever believed him an honest man in spite of the actual crime he had committed, but when she realizes the effect that his presence may have on the life of his daughter about to marry a worthy young man, she no longer considers herself, but asks him to think of the consequences should he remain, and he leaves his wife and goes away to suffer alone. It makes, on the whole, a vitally interesting picture, which has been put on and acted with due regard for the subject and the finer details. Whatever unconventional qualities it may have would seem to

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div. and, after he does so, learns that she is the daughter of his father's enemy. The two meet, but the young man's resolutions fail him, and the girl coming upon the scene causes the two men to resolve to end all feuds in the new land and start fresh.

**An Italian Romance** (Champion, May 1).—Just where the romance comes in is not quite evident, but there are numerous events of more or less strenuousness. It should on that account prove an entertaining picture to those who are able to overlook other qualities in the delivery which do not strike one as being very much akin to nature. The Italian girl, who works in a sweatshop, receives a letter from her lover in Italy, asking her to send money for his passage to this country. She does so and he arrives immediately, evidently having come by fast aerial express. He soon proves his ingratitude and has a fight in the saloon with the foreman of the shop where the girl formerly worked, and who had previously loved the girl. At last she tells him to leave her and she carries the foreman. After the marriage her former lover appears and proceeds to make mischief. There is something about a photograph arousing the jealousy of the husband and a duel is arranged. To prevent her husband from going on the field of action, and to prove to him that she is still true, she drinks wine that he is about to drink, puts on his clothes and goes to fight the duel herself. She mortally wounds the man, while the husband, coming out of the influence of the drug, arrives in time to see the result and thus realizes her innocence. From the way it is done it is apt to strike one as a great deal of fuss about nothing.

**When the Lily Bled** (Powers, April 30).—There is a simple and direct appeal in this significant little story of a child's desire to bring happiness to her mother. It is generally well put on and acted, and but for a few unnecessary breaks in the action, is told with excellent sequence. A little girl is attracted to a number of Easter lilies in front of a florist's, and at last a kindly old gentleman gives her a dime with which to buy one. The florist gives her a small dwarf species for the dime and she takes it home to her mother rejoicing. In the morning it is found dead, but in the pot a diamond ring is discovered. When the little girl takes it to the florist's it is found to belong to a wealthy man who has advertised for it in the paper, and the sick mother and her child receive care from his hands. The manner in which the ring was returned to the owner and his subsequent steps in finding the mother and child are left entirely too much to the imagination.

**The Five Senses** (Powers, April 30).—This is a delightfully suggestive little illustration of the five senses that is calculated to please most any assemblage, depicting a humorous little tragedy of child life. The grandchildren, a little boy and girl, see their grandmother putting up some jelly, and thus attest to their powers in the power of sight. They enter and smell when the grandmother is gone. The boy concludes to enjoy his grandfather's pipe, but their power of hearing causes them to run away on the approach of their grandmother. The girl manages to acquire a tumbler of jelly in the scramble, while the boy runs off with his grandfather's pipe and tobacco. Behind the barn they taste their stolen fruit, where the grandparents find them and inflict upon them something to lose their consciences and something that tests their power of feeling. It is delicately and humorously conceived.

**The Horse Thieves of Bar X Ranch** (Champion, April 29).—There are several incongruities in this melodrama, but taken as a whole it is a stirring story with a Western setting. Tenderfoot Harry arrives at Bar X ranch and promptly incurs the enmity of Big Ben by making himself agreeable in the eyes of Ben's sweetheart, Bess. Big Ben, in collusion with several associates, plots to implicate Harry in a horse robbery. They remove several horses from the stable and then toss one of Harry's hats upon the ground near the door. Later Harry is accused of the robbery by Big Ben himself, a poor stroke of judgment on this gentleman's part, for in so doing he brought himself and his own desires too much into prominence. Harry is so eloquently championed by Bess, however, that her father's suspicions are dispelled. By no means discouraged, Big Ben and his friends make a second and a more elaborate effort to involve Harry in a robbery. These plotters, however, have the odd judgment to discuss their plans in loud tones immediately beneath the window of their prospective victim's room, and very naturally Harry overhears. Naturally, also, he remains behind, when the rest of the herdsmen have gone to the fields, and watches proceedings. He observes sufficient to later exonerate himself from suspicion and to prove beyond doubt that Big Ben is the thief.

**The Pensioners** (American, April 29).—Although this is simply the story of the regeneration of a slothful son, there is so much well acted characterization in it that the play is redeemed from the ranks of the commonplace. The character of the old veteran with his inevitable war anecdote and his cherished sword is well portrayed. An old G. A. R. man has two sons, one of whom is thrifty and the other of whom is indolent, although one cannot entirely commend the method by which the first son acquires his money. Two girls are adopted into the family, and the younger of them exercises such an inspiring influence upon the slothful son that he throws off the lethargy which envelops him and acquaints himself for the first time with real labor. He is none too soon, though, for several days after his having obtained a position the oldest son and the other girl elope, leaving a parting word behind that father and mother will have to subsist on father's pension. The younger son, however, pledges himself to look after the old folks, and thus ends a very touching incident in the life of an old couple.

**The Tale of a Kite** (Reynolds, April 30).—At the very outset this picture is marred by a wretchedly poor film. In one scene a misty band which stretches across the entire width of the picture half obscures from view a character standing on the porch, and in several other scenes the tinting or toning of the film so lacks uniformity that the shade of amber used grows alternately darker and lighter, blurring the picture and annoying the spectators. With the exception of the novel idea of the kite, the play is not only commonplace in its plot but rather inconsistent in several spots. It is highly improbable that if a kite fell into the lap of a sleeping man he would do anything besides toss it impatiently to the ground. He would not be tempted to unknot a securely tied wisp of cancer forming part of the tail of the kite to discover whether it contained anything of interest. Finally inconsistent is the deception of the father by an almost childish ruse that of reversing the number on the automobile. Papa does not like his daughter's suit and plainly tells him so. They plan to elope at a certain time and in a certain taxi, all of which is arranged by means of a letter which she sends

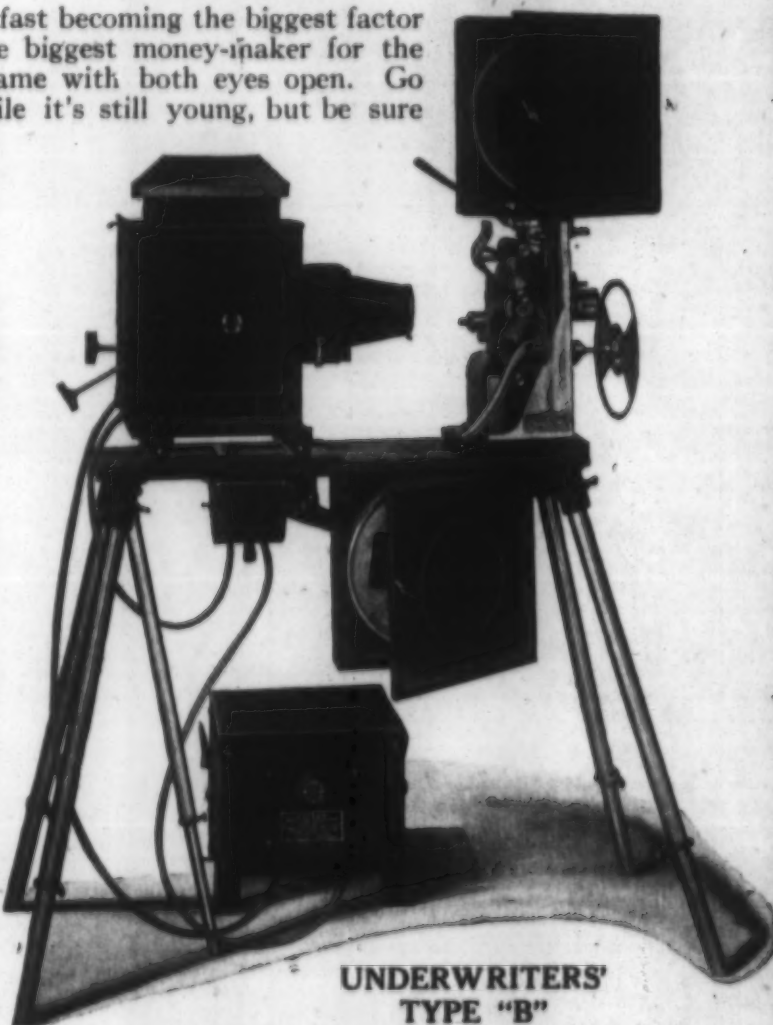
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- May 25—7044. A Western Prince Charming, from "A Chaperon Prince," by O. Henry, 1,000 feet. Dramatic.
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him. His young brother, however, in foraging for paper out of which to make a tail for his kite, chances upon this letter and promptly adds it to the equilibrium. The string breaks when the youngster has his kite well up in the air, allowing this airy messenger to drop into papa's lap as he sits in the doorway of his home. The irate parent reads the attached note and instantly pursues, but his efforts are met at every turn. Having abandoned all hope of ever seeing his daughter again, he sadly returns home, only to find her there in the company of her husband. Like a typical photoplay papa, he is enraged beyond description, but his fury soon subsides into resignation, and then into congratulating the pair.

### MOTION PICTURE NOTES.

Couture Brothers, of Manchester, N. H., are planning to have an open air theatre in that

town, in which to present motion pictures to their summer visitors.

Manager W. L. Noyes, of the Queen Theatre, Manchester, N. H., reports good business for week of April 22-27.

The Rex Theatre, at Salt Lake City, U., under management of J. F. Goss, has become very popular. A free entertainment was recently given there to all residents over seventy years of age with their attendants. The bill was good and most enthusiastically received.

The Elks of Taylorville, Ill., have leased the Elks' Theatre, in that city, for the summer, and will run motion pictures. Those directly interested in the enterprises are: Clifford Hunter, Frank Hunter, William Daugh, and Lyle Thompson.

The Empire, Hartford, Conn., continued to please large audiences April 29-4. Among other attractive pictures were those of the recent big fire in East Hartford.

S. G. Seiple has sold the Reno Motion Picture

Theatre, Lancaster, Pa., to A. H. Getland, of York, Pa.

Commencing April 22, the Casino, at Providence, R. I., will be under the management of Charles H. Williams, of Lawrence, Mr. Williams has had considerable experience in the moving picture field and should make good. He plans to exhibit films of photoplays exclusively.

Two motion picture houses of Elgin, Ill., were allowed to do business on April 21, offering religious subjects. Two others were forced to remain dark for the lack of suitable films.

The Colonial Theatre, Annapolis, Md., offered April 29-4, in addition to their regular line of pictures, a vaudeville bill, which included Anton Zinka, Helen Norma, Alice Craig, Bruce and Dagmar and Collins, and Clarke. Business good.

Alaire Land was the added attraction April 29-4 at the Magnet in Annapolis, Md., as fair returns. For the same period the Lyric offered Bensley and Edith Bernoldi and pictures, drawing a fair share of business.

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## REVIEWS OF SPECIAL FEATURE SUBJECTS

**The Cry of the Children** (Thanhouser, April 30).—The cruelty and the injustice of the great evil, child labor, are vividly reflected in this polemic. The directors have wisely made no attempt at an intricate and ineffective plot, but have employed a simpler and more direct method, that of relating without complications the story of the struggle for existence in a millworker's home. The story opens with a scene in the millworker's home—a typical one, no doubt. It is dawn, and the children are reluctantly dragging themselves out of bed, preparatory to going to work in the mills. They greet the new day with no smiles of gladness, but with sighs. Little Alice, the six-year-old sunbeam of the household, is the only one who relishes life, and she is still unstained by the sordidness of the mills. After the departure of the others for the mills, the little tot chances to scamper into a nearby field, where she is observed by the millowner's wife as she whisks by in her car. The child's joyousness and vivacity captivate the childless wife, and upon the following day she ascertains where Alice lives and pleads with the parents to allow her to adopt the child for her own. The parents courteously but firmly refuse to part with their sunbeam, and the wealthy wife leaves in a huff. Two months later, when a tedious strike has left the family in insufferable privation, little Alice is compelled to go to the mills to take her place alongside of her brothers and sisters. So great is their misery, though, that to lighten the load, Alice bravely volunteers to give herself up to the millowner's wife, who only a short time before had been entranced by her beauty—a beauty, which now, though, has been blighted by incessant toil and brutal treatment. The child's visit to the wealthy woman is all in vain, and she returns to the mills to resume the body-racking, spirit-crushing labor. The wife does not wish for a child whose face bears the scars of poverty and exhaustion, for which her husband's system of labor is directly responsible. Little by little Alice's strength ebbs; her cheeks grow paler; her body becomes emaciated, and her smile much fainter. The inevitable will come, and on one particularly wearisome day, she collapses at her machine, swoons to the floor and before anyone can reach her, dies of exhaustion. The millowner's wife, who chances to be at the office that afternoon, sees the stricken parents bear the form of their dead child out of the shops and across the fields to their hotel, and to her credit, bursts into tears. Later, an opportunity is placed in her path to observe the simple little funeral of the child, and the pitifulness and the wrong of it all so impress her that she attempts to make her husband see the question in the light which she sees it. Her pleas strike no responsive chord in the husband's nature, though, for he is caloused to argument and inured to stories of suffering. While with bowed head the wife stands at one window of their home,

Alice appears to her transfigured; and simultaneously at another window the husband with a perplexed frown gazes steadfastly into the street below, as a vision of stacks and whirling machinery fades and melts before his eyes. The play is tremendously impressive, and, although it suggests no solution of this vital problem, leaves on the spectator's mind the realization that the conditions depicted are not all myths of the past but facts of the present. The acting throughout is excellent, while in the selection of the scenic backgrounds, the greatest care has been exercised. The picture is in two reels.

**The Post Telegrapher** (Bison, May 1).—Produced on the same large scale which has characterized the preceding subjects in the 101 Bison series, this picture maintains the high standard already established. Fine in coloring, clear in detail, glowing in the forces that have molded the West, it presents a forcible reflection of the conquest of the red man's dominion. Well constructed as this melodrama is, it is not altogether flawless, however. The artifice of the Indians of setting up dummies to deceive the white scouts, and later the manner in which an Indian scout signals to his comrades are not quite as convincing as we would like. Again, one is mystified by the brazen fashion in which a band of Indian lookouts expose themselves upon a conspicuous ridge without being seen by the passing troops. Bob Evans, a telegrapher at the army outpost, is apprised by telegram that an outbreak among the Sioux is imminent, and that precautions had better be taken at once to protect the settlers. A detachment of scouts, of which Evans is a member, leaves the stockade to render assistance to any endangered settlers. The scouts are trapped in an ambush and with the exception of Evans are totally massacred. In a very tense scene, the disabled telegrapher locates a telegraph pole, taps a wire and sends a message of distress to the outpost. Edith Black, his sweetheart, mounts a horse, and despite some protests, dashes away in search of Bob. She finds him and conveys him to safety. The Indians, discovering that a second large detachment has left the outpost, decoy them to an empty camp by a rather strained ruse, and then fall upon the now feebly defended stockade. A total wiping out of the latter is averted by the timely return of the troops, who put the redskins to flight. The story is vivified by mountain, plain and valley scenes of unexampled grandeur. The acting throughout is excellent with one exception. Ruth, the settler's daughter, is guilty of much meaningless gesticulation and action in the scene in which she rushes for aid. There is also some wonderful horsemanship displayed. Considering the magnitude of this melodrama, and the dexterous manner in which some of the big scenes are executed, the directors of this production are deserving of the heartiest felicitations.

## NEWS FROM PICTURE PRODUCERS

## Essanay Notes.

The Essanay Company announces the following releases for the last half of the month of May: May 14, *The Eye That Never Sleeps*; May 16, *A Soul Reclaimed*; May 17, *After the Reward*; May 18, *The Sheriff and His Man*; May 21, *A Western Legacy*; May 23, *A Good Catch*; May 24, *Detective Dorothy*; May 25, *The Dearest Sweetheart*; May 28, *Margaret's Awakening*; May 30, *The White Hope*; May 31, *The Laurel Wreath of Fame*.

Preparations are being made by the Essanay Company to send two companies of players to the Atlantic Coast, where it is expected to obtain some especially fine films requiring rugged, ocean backgrounds. On the way a stop will be made at Atlantic City, where a number of snappy comedies will be made for release during the summer months. A third company will be sent to the beautiful Wisconsin Dells, where the unusual scenery of this locality will be used for a series of dramatic subjects.

Mr. Anderson, the popular producer and author of the Essanay Western releases, announces that his company, now located at Niles, Cal., are succeeding in taking in this region of wonderful natural scenery a number of films of exceptional scenic beauty and possessing unusual plots.

## Nestor Film Notes.

David Horsley, president of the Nestor Film Company, has again left for the Pacific Coast to make a brief visit at the Nestor studios at Hollywood, Cal. Mr. Horsley will be accompanied by Wesley G. Gilmour, comptroller of the company, who is to take charge of the Western studios.

Mr. Horsley has decided, in spite of the demand for the Western releases of this company, to abandon his intention to make all three weekly releases Western subjects. He states that the popularity and strength of the dramatic subjects, under the direction of Thomas Hicketts, have proven themselves a factor to be reckoned with, and accordingly there will be but two Western Nestors a week and the Monday dramatic subject will continue as usual.

Exchanges and exhibitors are asked to place no credence in any rumor relating to the purchase of the Nestor Company by other interests. Charles Simone, the manager of this company, is authority for the statement that the Nestor Film Company is not for sale, and if an offer were made, no matter how flattering, it would be refused.

## Photographs of Powers Players.

The Powers Motion Picture Company announces that there are still on hand a number of eight by eleven sepia-toned photographs of their players. Any exhibitor who is not yet supplied with them may have a set of these photographs upon the receipt of twenty-five cents to cover the cost of mailing.

## Champion's Camille.

The Champion Film Company's release for June 10 will be a two-reel production of *Camille*, a reproduction of Dumas' famous drama. Gertrude Shipman was engaged to play the leading role. Her interpretation of the part is a particularly sympathetic one, and her support has been equally carefully selected. The picture, which reflects great credit on the Champion producers, will be reviewed in *The Mirror* at the proper time.

Vitaphone releases for the last half of May are as follows: May 17, *The Greater Love*, a story of Western frontier life; May 18, *The Man Under the Bed*, a comedy-drama telling the result of a practical joke; May 20, *Professor Optimo*, a story of how joy was brought into a gloomy boarding house, with Marshall P. Wilder as the professor; May 21, *Fortunes of a Composer*, a pathetic drama of an old musical composer, with Charles Kent and Julia Swayne Gordon in the cast; May 23, *Their Golden Anniversary*, an appealing rural drama with Van Dyke Brooke and Mary Maurice as the old couple and Maurice Costello as their son; May 24, *Diamond Cut Diamond*, a farce with John Bunny and Flora Finch in the cast; May 25, *Redemption of Ben Farland*, a strong Western drama; May 27, *The Triumph of Night*, a melodrama of the West; May 28, *An Innocent Theft*, a story of child life, with Kenneth Casey as the boy; May 29, *On Her Wedding Day*, a drama, with Edith Storey in the lead; May 31, *The Picture Idol*, a comedy in which the troubles of a motion picture favorite are shown, with Maurice Costello as the favorite who dislikes being idolized.

## "The Crisis" Comes May 15.

The next release of 101 Bison two-reel features will be on May 15 and the subject will be *The Crisis*, which tells of the reformation of a frontier parson's son, and the latter's heroism in saving the settlement from massacre.

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## Reviews of Licensed Films

(Continued from page 31.)

of Tom, the deceitful young nephew, extracts an abundance of humor from the succession of predicaments into which his home of enterprise leads him. Tom is assured by Harris, a promoter, that if he can invest \$2,000 in a certain scheme within the next few days, within six months, his money will be tripled. Under the pretense that he wishes to take a course of piano lessons at the conservatory, Tom obtains the needed amount from his rich and munificent aunt. He invests it with Harris, and promptly forgets the source from which he acquired it. A few months later he receives a communication from his aunt, stating that she has decided to pay him a visit, and incidentally hear him play. In desperation, Tom enlists the services of a burly-gurdy grinder, whom he stations in the room next to the apartment in which he has placed a piano, borrowed from a kind neighbor. He arranges upon a signal with the Italian musician, that the latter is to play when he, Tom, sneezes. The subterfuge succeeds admirably until by chance the aunt sneezes. The Italian commences to play and Tom is unmasked. The arrival at this critical moment of a representative of Harris's with an arsenal of currency, opens aunt's eyes to the business acumen of her nephew, however, and all is forgiven.

**The Pottery of the Nile** (Kalem, May 3; Kane's Manhattan).—This is the first picture to come from Kane, and, on the whole, it is a most instructive and interesting series of Jews. They include: Darning the clay from the banks of the Nile; working the clay with the feet; the primitive potter-wheels used by the Arabs for centuries; the firing or baking of the pottery by means of the sun's rays; carrying the finished product to market and a scene showing the workmen at rest.

## MOVING STAIRCASES TO GALLERIES

Boston (Special).—A new theatre is opened this week in Boston, Mass., and with little flourish Boston has received an auditorium which is one of the largest in the city. Gordon's Olympia is located in Washington Street, nearly directly opposite the Gaiety, and it will easily provide accommodations for 2,500 persons. A decided innovation is the use of moving staircases, so that the patrons are admitted clear to the upper gallery without difficulty. The house is built of concrete and the color scheme is of red, gray, and gold. J. E. Comerford is to be the resident manager, and the policy is motion pictures and popular vaudeville.

## SALES COMPANY RELEASES.

## Monday, May 6, 1912.

(Amer.) The Wedding Dress. Dr. 1000  
(Cham.) Realization of a Child's Dream. Dr. 1000  
(Imp.) On the Shore. Dr. 950  
(Nestor) The Ten of Diamonds. Dr. 1000

## Tuesday, May 7, 1912.

(Eclair) The Raven. Dr. (2 reels) 1000  
(Powers) A Bridegroom's Troubles. Com. 1000  
(Rep.) The Baby's Shoes. Dr. 1000  
(Than.) The Raincoat. Dr. 1000

## Wednesday, May 8, 1912.

(Am.) Title not reported. Dr. 950  
(Cham.) Lucky Jim. Dr. 1000  
(Nestor) The Thapsian Bandit. W. Com. 1000  
(Rel.) The Reckon. Dr. 1000  
(Solax) The Winding of Alice. Dr. 1000  
(Sales Co.) Animated Weekly No. 9. 1000

## Thursday, May 9, 1912.

(Amer.) The Myth of Jamasha Pass. Dr. 1000  
(Eclair) Her Week of Anguish. Com. 1000  
(Imp.) The Land of Promise. Imp. 1000  
(Gau.) Jimmie, the Bold Buccaneer. Com. 1000  
(Nex) Drawing the Line. Dr. 1000

## Friday, May 10, 1912.

(Lux) The Lassie from Aberdeyn. Dr. 521  
(Lux) Bill as the Detective. Com. 590  
(Powers) Retribution. Dr. 1000  
(Solax) Auto Suggestion. Com. 1000  
(Than.) Love's Miracle. Dr. 1000

## Saturday, May 11, 1912.

(Great N.) Uncle and Nephew. Dr. 600  
(Imp.) The Staff of Ape. Dr. 400  
(Imp.) Let Willie Do It. Com. 400  
(Nestor) A Game of Bluff. Com. 1000  
(Rel.) The Miser's Daughter. Dr. 1000  
(Rep.) From the Path Direct. Dr. 1000

## Sunday, May 12, 1912.

(Eclair) A Useful Sacrifice. Dr. 1000  
(Eclair) Arabian Outcom. Dr. 1000  
(Gau.) The Last Ring. Dr. 1000  
(Gau.) Upper Bavaria. Sc. 1000  
(Nex) The Eternal Conflict. Dr. 1000

## LICENSED FILM RELEASES.

## Monday, May 13, 1912.

(Bio.) When the Fire Bells Rang. Com. 1000

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(Bio.) The Furs. Com. 1000  
(Kalem) Flaming Dan McOol. Dr. 1000  
(Lubin) The Wooden Bowl. Dr. 1000  
(Pathe) Pathe's Weekly, No. 20, 1912. Ten. 1000  
(Selig) The Love of an Island Maid. Dr. 1000  
(Vita.) Love in the Ghetto. Dr. 1000

## Tuesday, May 14, 1912.

(Edison) The Bank President's Son. Dr. 1000  
(Essanay) The Eyes That Never Sleep. Dr. 1000  
(C. G. P. C.) Max is Convalescent. Com. 1000  
(C. G. P. C.) The Harvest in Sicily. Com. 1000  
(Cines) Two Weary Willies. Com. 1000  
(Cham.) The Substitute. Com. 1000  
(Selig) The Turning Point. Com. Dr. 700  
(Selig) Scenes in Cuba. Sc. 300  
(Vita.) The Spider's Web. Dr. 1000

## Wednesday, May 15, 1912.

(Edison) A Personal Affair. Com. 1000  
(Edison) Under the Swag. Dr. 1000  
(Edison) Scenes in Kent, England. Sc. 1000  
(Kalem) Ranch Girls on a Rampage. Com. 1000  
(Kalem) Egypt, the Mysterious. Sc. 1000  
(Lubin) A Mexican Romance. Dr. 1000  
(Pathe) Orphans of the Plains. Dr. 1000  
(Vita.) Leap Year Proposals. Com. 500  
(Vita.) A Page in Canadian History. 500

## Thursday, May 16, 1912.

(Bio.) His Lesson. Dr. 1000  
(Essanay) A Soul Reclaimed. Dr. 1000  
(Lubin) Just Married. Com. 1000  
(Lubin) All in the Wash. Com. 1000  
(Mellie) The Swastika. Dr. 1000  
(Pathe) The Justice of Manion. Dr. 1000  
(Selig) The Vambonds. Dr. 1000

## Friday, May 17, 1912.

(Edison) The Convict's Parole. Dr. 1000  
(Essanay) After the Reward. Com. 1000  
(Kalem) The Pilgrimage. Dr. 1000  
(Selig) Brains and Brains. Com. 1000  
(Selig) The Katzenjammer Kids. Com. 500  
(C. G. P. C.) A Royal Whim. Com. 1000  
(Vita.) The Greater Love. Dr. 1000

## Saturday, May 18, 1912.

(Edison) A Romance of the Ice Fields. Dr. 635  
(Edison) Scenes in Delhi, India. Sc. 385  
(Essanay) The Sheriff and His Man. Dr. 1000  
(Cines) Family Jars. Com. 1000  
(Lubin) Honor and the Sword. Dr. 1000  
(Pathe) From the Lawyer's Window. Dr. 1000  
(Vita.) The Man Under the Bed. 1000



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